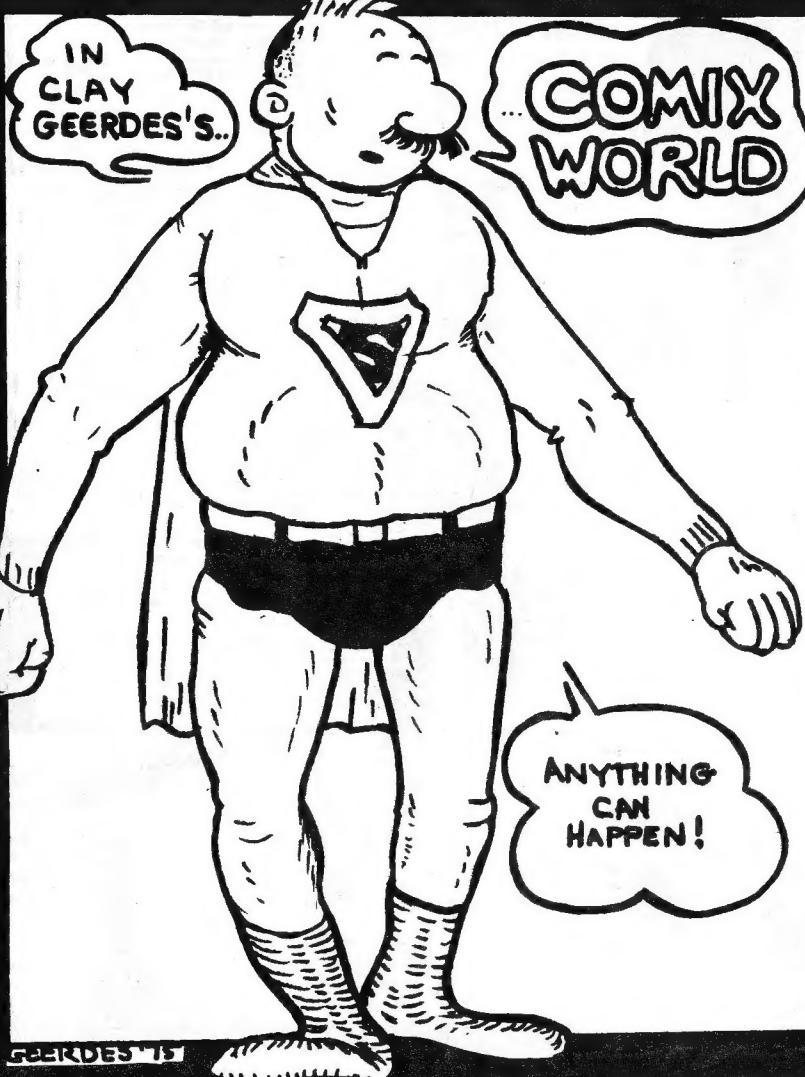




GEERDES '75

COMIX WORLD 21. Copyright Clay Geerdes, 1975. This issue is dedicated to Winsor McCay, George McManus, George Herriman, Elzie Segar, Cliff Sterrett, Chic Young, Bill Holman, Milt Gross, H. T. Webster, and to those young artists today who are keeping alive the art of the comic strip. It's not an

easy task. So many rules prevail these days that it is miraculous whenever any artist manages to get a strip accepted by a syndicate. As more and more underground papers die in the recession, the markets for underground strips go along with them. It seems unusual even to refer to ug strip art, because most of the ug artists used



Full pages, this being the accepted format in the ug papers. R. Crumb did strips, but they were usually laid out on pages and printed with half-pages or full page stories. In printing Sunday pages, there was usually some room left and it became standard practice for artists to do a strip to fill out the page. Bud Fisher did "Cicero's Cat," and Gil Shelton followed in that tradition with "Fat Freddy's Cat." As it happened with Fisher's Mutt and Jeff, the cat stole the show, and Shelton teamed up with David Sheridan early in 1974 to produce "Fat Freddy's Cat and His Friends." These pages are circulating in the underground papers and in 1975 will be anthologized in book form. Fisher never did a complete book on Cicero's Cat, but many of these pages appear in the Mutt and Jeff quarterlies published in the forties. Cicero was Mutt's nephew and his cat looked as much like him as Freddy's looks like him. The ug cartoonists of the sixties took off from the drawing styles of the twenties and thirties. If you want to see where Crumb is coming from, compare the Mr. Natural strips and stories with the early work of Segar, Gross, Willard, and Holman. In the late fifties, Crumb gave a nod to Holman when he did three issues of a little mag and called it FOO. This word was always showing up in Holman in his SMOKEY STOVER strips. He told an interviewer one time that he saw the word on a jade Chinese idol in an antique store. It meant 'Good Luck,' and he adopted it as a symbol, along with Notary Sojac, which meant Merry

Christmas. Holman decided it was unnecessary for people to have to wait until the end of the year to be wished Merry Christmas, so he put in Notary Sojac nearly every week. The relationship between Smokey and the Fire Chief reminds me of the dialogues between Flakey Foont and Mr. Natural, and Flakey looks a lot like Smokey. Who's Mr. Natural? Is he The Yellow Kid grown up? Nov Schmoz Ka Pop? Segar's Sappo? He could be Sweet Pea grown up. What's certain is that the desert is right out of thirties Segar (who, no doubt, adapted it from George Herriman, who had Krazy Kat, Offisa Pup, and Ignatz living in it as early as 1909). The style of a Crumb panel varies, but his shading compares well with that of Milt Gross and Rube Goldberg. The strongest influence upon the early work of Shelton was Kurtzman's HEY! LOOK! pages. Both Crumb and Shelton published work in HELP!, one of a number of humor magazines done by Kurtzman after he left MAD in '56. In 1971, a number of ug cartoonists got together in the Air Pirates Collective, formed by Dan O'Neill, and began to study the styles of Segar, Herriman, Webster, and others. One of these was Bobby London who perfected his imitation of Herriman to the point where he could do the same ab-

STRIP ART 21

By CLIFF STERRETT



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There are no rules when a form is new. Anything can happen and usually does. This was true when underground artists began to revive strip art in the sixties as it was when the form was new in the 1890's. Popeye was born in 1929, the same year as Hal Foster's Tarzan. Segar maintained Popeye's character as a spinach-eating strong man, but he did things with him that cartoonists working for the syndicates can no longer do. In the 30's transvestism was a staple in humor strips as well as screen comedies, but today's rules wouldn't permit a man to dress up in women's clothes as Popeye does in the strip on this page. Since the Comic Code of 1954, everything included in the strips and comic books is carefully censored. Could Sterrett have published the hillbilly strip with its obvious sexual meaning after 1954? It's doubtful. Crumb, Shelton, Sheridan, Irons, and the other young artists who broke with and defied the code in the sixties delighted in drawing sex and dope fantasies and in systematically violating all of the articles of the code. Both the text of the Code and the stories that broke it are contained in The Best of Rip-Off Press, volume 1. In the ug strips as in the mainstream dailies pre-code, one finds spontaneity and innovation. If it was funny, an artist put it in. The ugs have stimulated new freedom in the og strips. 12-15-74

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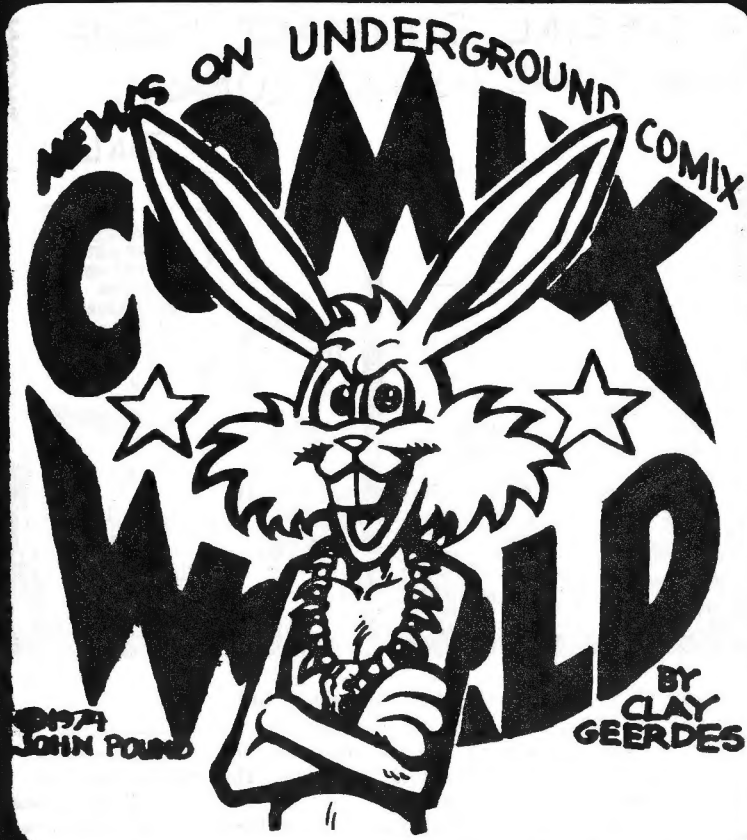
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(Cont'd from front) stract style, using characters that were whole beings as well as fragments of consciousness. London took Herriman's mock duck and turned him into The Dirty Duck (in Mickey Mouse Meets the Air Pirates Funnies--now difficult to get due to a lawsuit which was won by Walt Disney Productions) and later into Duck (National Lam Poon). Gary Hallgren worked with the styles of E. C. Segar (see POPEYE strip above, from 1934--this series is running in the Menomonee Falls Guardian, P. O. Box 255, Menomonee Falls, Wisconsin 53051) and Cliff Sterrett (hillbilly strip on front side, 1937) while Shary Flenniken (Trots and Bonnie, Lampoon) derived her style from H. T. Webster and Clare Briggs. While these artists utilized the form of their predecessors, they put in their own content, and needless to say it was great fun to see Annie & London's other characters going to a Grateful Dead Concert in the landscape of Herriman, who died in 1944 right after the era of Swing and the Big Bands. The early strip artists were familiar with vaudeville and burlesque and silent movie comedies and it was only to be expected that a lot of theatrical routines would find their way into the dailies. Segar called his world, Thimble Theatre, when he started it in 1919, and to understand much of what went on in that world, the reader could do no better than to read John Dos Passos' 1919, James T. Farrell's Young Lonigan, or Sinclair Lewis's Main Street. Segar's SAPPY is a predecessor of both Crumb's Mr. Natural and Larry Todd's Dr. Atomic. Atomic began as a strip in John Bryan's THE SUNDAY PAPER. There were 7 issues of beautiful underground funnies before the project ran out of money. Those who set out to collect underground strips from this period will not want to miss this valuable work. Bryan may still have some of these available. You might want to write him at 79 Beaver St., San Francisco, Ca. For further info on ug strips, send me an SASF. -Clay Geerdes



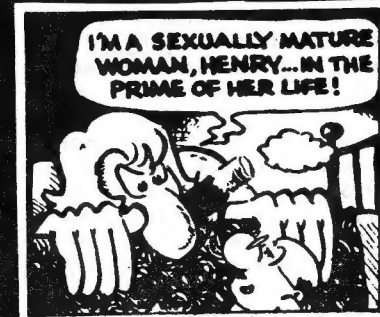
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22

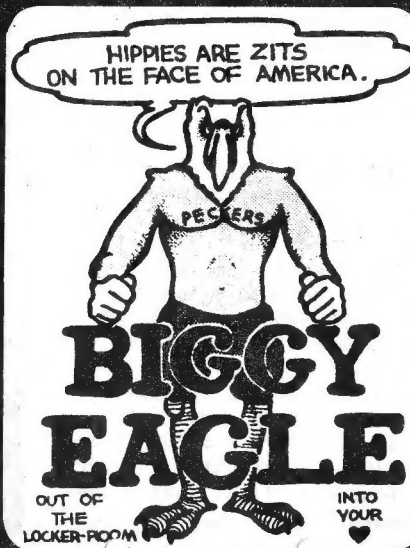


FRAGMENTS: That's Willy Murphy's Henry Henpeck up there in the corner hiding from a liberated woman who is about to get on his case. Willy's been cartooning around San Francisco for quite a spell. You probably saw his cover on S. F. COMIC BOOK #4. With the characters in the Henry strip, Willy shows you what Jiggs and Maggie probably went through in their bedroom. The story is in MANHUNT 2. The cover of that feminine revenge fantasy number shows a naked lady reclining before her fireplace and above the mantle she's got the heads of three dudes who must've flunked their sensuality and satisfaction tests. All three are mounted on plaques like trophies. That work of Amazonian art by Ms. Becky Wilson. Others included in this book, edited by Terry Richards, are: Trina, Justin Green, Ted Richard, Leslie Cabarga (whose biography of Max Fleischer is being printed at this writing), Sharon Rudahl, Lee Marrs, Sheridan Anderson, Shelby, and Gary Hallgren. It's 75¢. . . . Super-Student appears in a two-pager in ORB #3. The mere sight of a hypodermic needle in the hand of a smack freak is enough to turn Rob into the longhaired dope fiend vanquisher. He's drawn by Ken Steacy. The third ORB is the best yet. The Toronto Science-fiction mag is picking up, and editor James Waley tells me they're going quarterly. #1 is sold out. A few 2's left. 72 pages of art and stories that are in the old Kurtzman EC vein. #3 is \$1.25 from ORB/660+ Bloor St. W. #1, Toronto, Ontario, Canada M6G 1K9. . . . I've seen one of the stories for Mike Friedrich's STAR REACH 2, a tale written by Mal Warwick and drawn by Lee Marrs; title is "Earthprobe." Mike says Frank Brunner will do the cover & one story for #3 when the title goes quarterly in 1975. . . . In Berkeley, Greg Irons told me he has sent off the cover for ROCK AND ROLL MADNESS #3 to Felix in England. Locally, the British ugs are carried by Bob Sidebottom in San Jose and by David Tatehman in Seattle (Homestead Communications Empire, 4417 5th Ave. N. E.). Dave tells me Bobby London is working on a new comic book. No publisher yet, but finished books usually find their way into print. The anthologies seem to be doing well (Second Volume of The Best of Rip-Off Press was mostly sold before it came in from the bindery last week.) so maybe four artists will get together and come out with one of those. Four 32 page books make up one of those 128 page anthologies and each artist could do one part of the cover. I've heard rumors of a SLOW DEATH anthol-

In the next panel is that old sexist and pro-male chauvinist, Biggy Eagle, that fugitive from Jim Himes' BIG LEAGUE LAUGHS. Jim uses Biggy to demonstrate his feelings about the violence in our society. "There is nothing lighthearted about the brutal nature of real violence. . . . Biggy will continue to show through funny animals just how ugly and real guns, murder, violent behavior, and all those other tidy TV devices really are." Jim's the author of SEX AND AFFECTION, the one comic I've seen that takes a humanitarian approach to the facts of life. He hopes to have the second issue out in the Spring. All of Himes' work, including ANIMAL PITCHERS, is still in print and available. C. G. 1-1-75



ogy but nothing definite on it yet. . . . Canadian artist Brent Boates did the cover for Last Gasp's AMPUTEE LOVE. He appeared in ALL CANADIAN BEAVER and has done a number of strips for GEORGIA STRAIGHT. . . Looks like my plans for a comic art festival in San Francisco for 1975 are off. The stock market took my backers to the cleaners. We had a little talk. They said, "You know how it is, Clay," and I said "Yeah." Maybe the country will bounce back in 1976. San Diego Con is shaping up nicely. Stan Lee, Steranko, Bradbury, Robert Bloch, George Clayton Johnson, Jack Kirby, Russ Meyers, Dick Moores, Bob Clampett, and Barry "Conan" Smith are all on the roster. . . . Wanna read a good novel about S. Clay Wilson's Kansas, it's Earl Thompson's A GARDEN OF SAND (Signet W4898), all about a strange relationship between a young boy and his Mom. XXX-rating. I loved it.



WELCOME TO 1975. January will be a good month for ugs. AMPUTEE LOVE will come out at \$2 a copy. Is that a lot to pay for a comic? Yes, it is. According to Last Gasp President, Ron Turner, most of the comix will go up again in mid-1975 to keep up with soaring newsprint costs. I guess those folks who can pay the \$2800.00 listed in Overstreet for ACTION 1 won't be bothered by two bucks worth of amputee love, but some will just have to skip that one and settle for two bits worth of BOG BEAST. THE FIRST KINGDOM #2 will be 75¢ as will Pinkoski's SPACED 2. Dave Geiser's new one, D.T.'s will be 50¢. I assume Pound's RONALD THE BARBARIAN will be 75¢. Most likely BRAIN FANTASY 2 and WIMMEN'S 4 will be \$1. Anthologies are doing well in the bookstores and they run between \$3.50 and \$4.95. So far, none of the ugs have started using ads, but this is a logical survival move. . . . BOG BEAST? Well, it has happened before, back during the forties when many books were recycling the themes and stories of the adventure strips of the thirties. When you're systematically imitating as Seaboard-Atlas is, absurdities become the norm. It might have been SON OF HEAP, but there was the SWAMP THING and he was the hottest number on the slime circuit so BOG BEAST had to get in line along with MAN-THING. In the forties, it was BATMAN, then along came another Playboy-hero, GREEN HORNET, and he made it on radio in a big way, stimulating someone to make a carbon copy and name him BLUE BEETLE. All of these bug heroes were inferior to the Falk-Davis PHANTOM (1936). On the other hand, many of the radio heroes never did too well in the comic books, guys like Jack Armstrong, Captain Midnight, and Hop Harrigan. Only Superman and Dick Tracy were as big on radio as they were in comic books. In the late thirties and early 40's popular characters appeared in all the existing media. This is not true in 1975. SUPERMAN and BLONDIE were exploited in every way possible: film, radio, toys, newspaper strips, etc., but we

NOTE: COMIX WORLD #21 IS A SPECIAL STRIPART ISSUE AND IT'LL BE IN BULLDOG SOMETIME IN FEBRUARY.

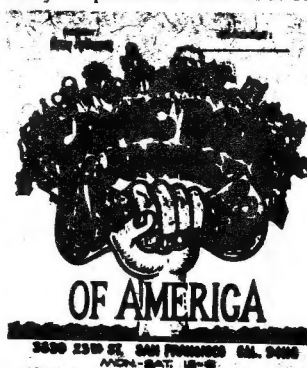
SPACE-TIME FUNNIES

DALEY



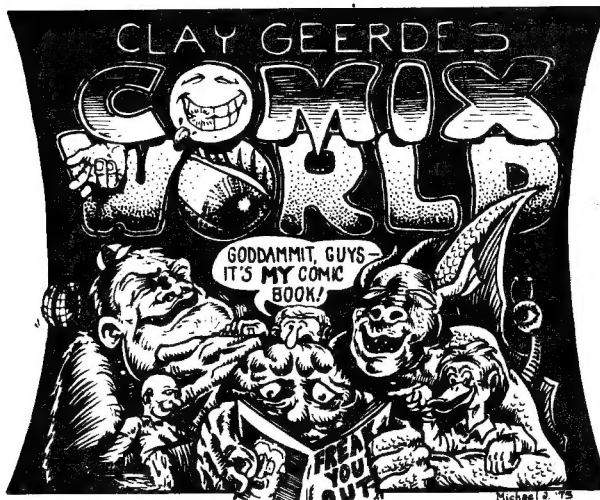
FRIDAY FUNNIES RUNS IN BERKELEY BAY. THIS ONE FROM #490. 1-3-75. TITLE FRIDAY FUNNIES © BERKELEY BAY. 1975.

have no films about the popular characters of today, over or underground. In the forties, there would have been serials and feature-length films about SWAMP THING, CONAN, and animated cartoons featuring MR. NATURAL and THE FABULOUS FURRY FREAK BROTHERS, but there was a unity in America at that time which no longer exists. Today, if you want to do something, you hear a lot of talk about markets, money, and by the time you finish with all the bullshit you've lost interest in the creative impulse that stimulated you to work on the idea in the first place. I love things like PANDEMONIUM EXPRESS FUNNIES, because they represent the creativity of this time in action. Just a small group of people who like to draw cartoons, they use what the culture has to offer like instant printing that is cheap and they draw and produce their own comic books. I found the 4th issue in a North Beach coffeehouse New Year's Eve. It has a nickle price tag on it, but I know they just do the strips because they love it and want to give them to their friends and to turn others on to what is possible. A new



company like Seaboard had so many possibilities to do something beautiful with comics and they throw all the money down the drain on imitation Marvels. The characters may have new names and costumes, but underneath it's the same basic concept being reiterated to infinity, the same traced panels, the same swipes, the same ripped-off plots. And I'm not implying that the current undergrounds are any better. There was a lot of potential in the freedom offered the artists who worked in ugs, but many of them are beginning to repeat themselves and to sluff off. One of the main problems is a mixing of business and art. It doesn't work. In the past five years, I've watched a lot of young artists go through incredible bummers because they placed themselves in the position of pushing their own art with publishers. Many decided on self-publication and that is no better. You still have to handle all your own ads and stamping and mailing, etc., and that is time that ought to be spent at the drawing board. It was the business aspect of art that drove Robert Crumb, Greg Irons, Larry Welch, and many others out of the field entirely. What happens? Well, you do something you like and you show it to others and they like it and someone says he will publish the art so others can have it, too, then one day you see that the others are making money from what you did and it changes your feeling about it. So what do you do? Do you stop doing what you do because the system is the way it is? ** I know, there isn't any listing of ugs in COMIC READER. I don't know why not, so I can't answer that. Jerry Sinkovec and I had an agreement and he just stopped running COMIX WORLD. I have not heard from him, but I assume from seeing the past few READERS that he has just decided to go with Seaboard and Gold Key and Archie and the established comics industry. The ugs are being published so sporadically these days that no one outside the Bay Area could keep up with them anyway. -C.G. 1-5-75





Comix World 23. February, 1975. Copyright Clay Geerdes. All rights reserved. Art copyrights held by individual artists. The logo for this one by Michael J. Becker, who did a couple of RUBBER DUCKS, NET PROFIT, and has a nice page coming up in the 2d BRAIN FANTASY (Last Gasp, P. O. Box 212, Berkeley, Ca. 754). . . . We had a right good time on the UC campus, Jan. 18, at the first Comics-In-America Day. Author and long-time comics fan, Dick Lupoff introduced the funnies, and gave us a few insights. Like the argument against the comics by the literati being an argument against mass literacy in general. Dick spoke of the development of the format in the adventure strips and the evolution of the basic theme and characters in the "penny Dreadfuls" or "Dime Novels" that proliferated the U. S. around the turn of the century. The Victorian concept was that literature had to instruct as well as entertain and the pulps were attacked by those critics that even considered them as immoral trash. Not that the melodramatic conflict between good and evil wasn't resolved on the good side, but that the bad guy had too much fun in the process. Today, of course, it's hard to tell the difference between hero and villain, and, not infrequently, the villain might be a lot more interesting. Who identified with the sheriff in Arthur Penn's Bonnie and Clyde? See what I mean?

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CLAY GEERDES
915 INDIAN ROCK ROAD
BERKELEY, CA 94707

Lupoff introduced First Kingdom artist Jack Katz who showed slides of his art and

explained the theory behind his post-atomic epic (See CW 16 for Katz's bio). Katz, who has been in comics for over 30 years, is beginning to get some of the recognition he deserves. He was a guest on Bob Wilkins popular tv show, CREATURE FEATURES, the evening of Jan. 11, and has been interviewed for several articles. The second book of THE FIRST KINGDOM reveals that Jack is gaining control of an inking style like nothing in any other comic in print today. I've heard his work criticized because he does not separate his drawings by panels, but uses a single line, and to those critics, I would argue that this may be more positive than negative. It isn't new. Earlier artists like Swinnerton used it (see the Little Jimmy page reproduced in the Luna Press reprint of Waugh's THE COMICS), but I fail to see the validity of the argument in the first place. The panels are a convention and they were enforced by the syndicates or many artists would have dropped



A
Surprise
From
JAY LYNCH
In
February
1975

them. Katz designs entire pages and his work is more innovative in execution than many of those artists who like to call their work underground yet never free themselves from the conventional square panel. As of this writing, he has laid out the first third of his third issue. His advice to new artists was to study life and draw from live models, not from photographs. From the anatomy in his work, it is clear that he practices what he preaches. . . . After lunch, Carl Cohen showed a reel of vintage cartoons. Michael Friedrich moderated a panel of Marvel artists which included Jim Starlin (now working on Warlock), Al Weiss (Soloman Kane), Steve (Captain America) Englehart, Tom Orzechowski (who letters for many of the books) and Frank

(Doc Strange) Brunner. Berkeley is heavily into Marvel ('s true) and the fans were all present to get signed copies and individual drawings from the artists. . . . Just below is a page of a two-pager by H. Buckinx from Tante Leny Presenteert 17 (from Evart Geradts, Hulshorststr. 269, Den Haag, Holland, and you ought to send \$1.25 to cover his postage.). What would you call that style? Nouveau-deco? I know Jim Osborne will love it. Jim did the illos for And-Or's Cocaine, a novel by Pitigrilli which originally came out in 1921. Interested collectors may get a copy for \$4.00 (postage paid) from And/Or, 3431 Rincon Annex, San Francisco, Ca 94119. . . . Seen THE FUNNY PAPERS (P. O. Box 767, Port Washington New York 11050)? It's a new 60¢ all-color tabloid funnypaper and has pages by Crumb, Trina, Richards, and Larry Todd. First issue also has a beautiful LITTLE NEMO page and a SMOKEY STOVER half-pager. . . . Collectors, you'll need the complete Dave Geary-- BRIDGE CITY BEER COMIX 1, 2, and 3, NATURE COMIX 1 and 2, GOPHER, and his newest: FLESHAPOIDS FROM EARTH. All 50¢ except Earth (75¢) and add postage. Dave Geary, 701 7th Av North, Saskatoon, Saskatchewan



HOT STUFF: For the serious student of American Humor, a newsletter of the same name. Two for a buck from M. Thomas Inge, Department of English, Virginia Commonwealth U, Richmond, Va. 23284. Inge is a comic historian like yours truly and his reviews often appear in Menomonee Falls Gazette. The letter covers comics, strips, and a lot of other relevant pubs re comic art and folk humor. In the current ish, "Don't Women have a sense of comedy they can call their own?" by Sharon Weinstein. She seems to have forgotten all about Mae West and Marty Links and numerous other funny femmes this writer recalls. . . . WIMMEN'S COMIX #4 is out and waiting for your sweaty six bits & I keep hearing rumors that there will be a second TITS 'N CLITS--does this mean that ye heat is off in Laguna Beach? . . . Three units worth of comics from that famous unknown artist, Doug Hansen, if you're around Fresno State College cum Feb 3 '75. It's in AG 109, and I once taught a seminar in Am Lit in that room so I can recommend it. If you live in Alabama, relax, it's only a 3,000 mile commute. Monday nights 7-10. You collectors who keep asking me about FRESNO FUNNIES #1, Doug did it, so now you know and you can ask him. As of now, he's on Page 6 of "Madcap Maritime Mammals." . . . BOOKLEGGERS MAG #6 (\$8 for \$6 issues/555-29th St., San Francisco, Ca 94131) has a nice run-down on wimmen's comix, "Mind Candy for the Ms's," by Mary McKenney. The pub is oriented for library-working folks. . . . Most incredibly extensive bibliographies of underground artists like Crumb, Green, Griffith, Wilson, are done by Phil Rubin, who sent me copies. He's a collector & might swap one for what you've got. Write him care of COMIX WORLD & I'll forward your letter. . . . Got any early ug comix or tabloids or memorabilia to sell? Send your list & prices to COMIX WORLD. . . 2d issue of Roger May's dadazine, Vibratory Provincial News is out. 50¢. 315 Judah, S. F., Ca 94122. . . . I'm corrected--NEW PALTZ 2 (flip side of AMAZING ADULT FANTASIES) is 90¢ pp from Moods Publishing Empire, 245 W. 99th St., Manhattan, N. Y. 10025. . . . "The gal on the cover of MANHUNT #2 is a real woman and not just another hippie chick," says Gary Arlington. Now, I wonder what he meant by that? . . . Fleshopoid Dave Geary flew into the comic mecca from Saskatoon & got his mind blown by all the jazz clubs.



Richard Harkness will be teaching a course in the principles of animation production at U.C. Extension, San Francisco. The course costs \$75.00 and starts on February 24. Apply to the U.C. Extension.

55 LAGUNA ST.

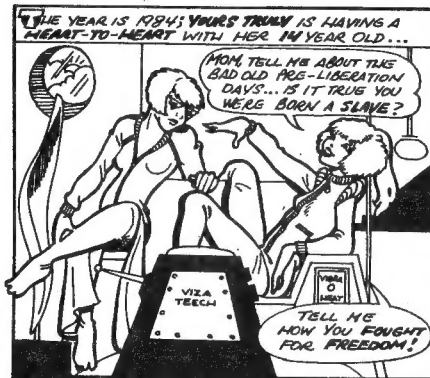
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Please send \$2 to: HJPF, Box 21, Memorial Hall, Harvard University, Cambridge, Mass. 02138.

COMING ATTRACTIONS: Next Comix World sponsored show is an evening of Science Fiction readings featuring Poul Anderson, Robert Silverberg, and Fritz Leiber at UC Berkeley in Pauley Ballroom, Friday, February 7, '75, at 8 P.M. . . . Jeff Kipper reminds me that there will be a Cartoonist's Workshop at Western Washington State College on Feb. 22 & 23. Bobby London and



Shary Flenniken'll be there. Info from R. Urso, Art Dept. Western Wash. State College in Bellingham, Wash. 98225. Preview shot to your left is from The Dread Platform Shoe. Addiction of 1974, a lovely two-pager by Trina, which appears in WIMMEN'S 4 (More on this one in CW 24. Trina's adventure strip Baby Grand is running in The Funny Papers, and you hard-core fans may want to check out her Panthea in COMIX BOOK... "Food," two pages by Fred "Meef" Schrier appear in New Age of Planetary Culture. 75¢ from 145 Portland St., Cambridge, Mass 02139. . . . Richard Corben will do a new cover for Last Gasp's forthcoming anthology of SLOW DEATH. . . . I thought Ronald Rabbit got killed by his creator, John Pound, in DEATH RATTLE 1? Do bunnies come back from the grave as funny barbarians? . . . Writes Kipper: "Comix World is reading more like a wake for ugs than a news-zine about them." Well, it's 1975, and the sixties are long gone, and a lot of us would like to see some good head comix again, but that's over. What we have now is big companies in the East buying up art for mags like COMIX BOOK & COMIX INT'L and APPLE PIE. Ug artists are all moving in different directions. . . . Print Mint's doing a new mag, but it's 'SECRET for now. 2-1-75

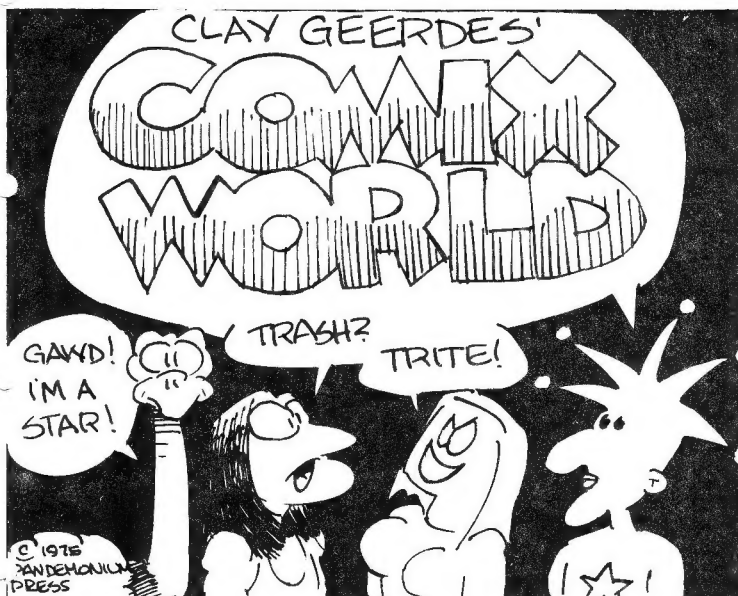


-from a WASH TUBBS daily strip, 1927. The Campbell/Ivey collection of early Roy Crane is available from Luna Press, Box 1049, Brooklyn, N. Y. 11202. \$6.

Few contemporary readers realize the extent of repression brought about by the adoption of the Comics Code Authority on October 26, 1954. Not only couldn't the TUBBS panel above not have been printed under the code, but one couldn't even refer to amputees like those depicted. C-2 of the General Standards reads "Special precautions to avoid references to physical afflictions or deformities shall be taken." That dictum makes Pegleg Pete an outlaw for real. So what's wrong with that rule, someone asks. Nothing, until you realize there are a lot of readers out there who are not whole folks, but who are men and women who have lost arms and legs



like the Jensens who did Last-Gasp's AMPUTEE LOVE. shouldn't these folks (NE A RIGHT TO COMICS ABOUT THEMSELVES?)



COMIX WORLD 24. March, 1975. Copyright by Clay Geerdes, 915 Indian Rock Rd., Berkeley, Ca 94707. World rights reserved. This is a nonprofit information newsletter designed to serve the comics community. Collectors of underground comix & memorabilia are invite to send their want lists for my file. This issue is dedicated to all the young cartoonists trying to get started in the field of comic art, and particularly to those of the Pandemonium Express Collective who have been so helpful in getting this material together. The characters on the logo are: Cosmo from Kevin Brady's "Cosmo and Jeepers"; Ralph from Kevin East's "Just Ralph"; Jane from Sharon Banks' "Read This!"; and Marvin from Kirk Ditzler's "The Interview." The logo was done collectively by the respective cartoonists, most of whom were students in Dan O'Neill's February 1974 cartooning course. Recognizing that conventional media exposure was available only to experienced cartoonists after lengthy apprenticeships in the industry, and that the underground companies had ceased to speculate on unknowns, this group of students decided to work together and publish their own comics. O'Neill had given them the rudiments of cartooning, taught them the value of improvising or jamming, and led them through numerous basic exercises designed to make them start thinking in terms of comic imagery. They learned that a hard paper like bristol is used because it is durable and does not deliver up a fuzzy printed image the way a soft or rag paper will. They learned the possibilities allowed by various kinds of pens. (What do you need to get started? Bristol board. A few crow quill pens. A number 3 brush. A drawing board. A t-square. A triangle. A roll or masking tape or some stick pins. A tube of white paint for corrections. Rapidograph pens are nice if you have the bread and like to use them. Pencil with a regular #2 or a blue pencil.) Having seen Jim Pinkoski's Raven Hare (1972) and Dan O'Neill's Penny-Ante Republican (1973), the collective decided to use O'Neill's format, a single 8 1/2 x 11" page folded once, a four-page comic book. Original pages were 10" x 16". They were laid out on a 17 x 22" sheet and reduced 50% when printed.

COMIX WORLD is an information newsletter read by every major artist, dealer and publisher.

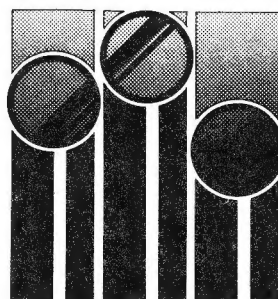
A subscription is \$3.00 for 12 issues.

A complete set of back issues is \$3.00. This includes the first 20 newsletters.

They used a local instant printing shop and their cost per thousand was between \$35 and \$40. This was shared by all. The completed issues of Pandemonium Express Funnies were folded by hand and distributed by the group.

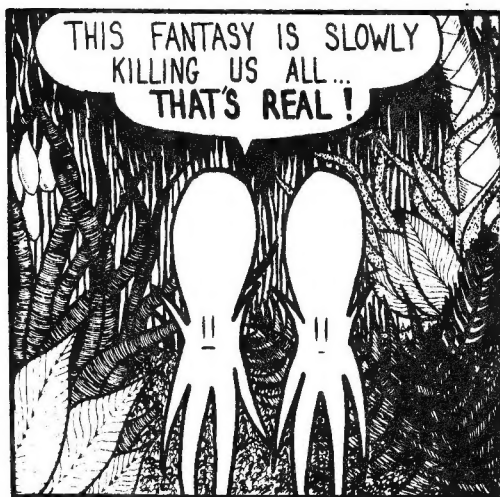
Publish your own

The purpose guiding PEF was not financial and the copies were given away free or sold at cost. What the artists wanted to do was work with their craft and share what they were doing with others. The same possibility is available to everyone where instant printing is available. PEF printed by offset, using a cheap paper negative which works quite well with short print runs, and the group used the same system of rotating editorship employed by the Wimmen's Comics Group. The way PEF handled the money situation was to have each artist chip in according to the amount of his art used in an issue. If an artist had a full page and the total cost was \$40, his share was \$10 or 25%, and he got one-fourth of the print run to sell or distribute as he wished. Exposure and criticism are important to beginning cartoonists and they do not get either from the underground companies. There isn't anyone there to do it. It's that simple. But the publishers are not even inclined to read or consider art which reveals that the artist had made no attempt to find and work with the correct materials. sketches made with a ballpoint in a spiral notebook are nice to show to the gang at school, but you're throwing them away if you mail them to a comic publisher, over or underground. If you're serious, get some good quality paper, some black drawing ink and get it together. Standard size for originals is 10" horizontal and 15" vertical. You can use larger paper but those are the dimensions for the art. How you lay out the panels is up to you. What stories you tell will depend upon how literate you are. Read good short stories and try illustrating them. Don't read comics and copy the comic art or other artists. That's not going to make you anything but a third or fourth-rate imitator of Crumb or Shelton or Frazetta. Use your own experience as possible. Justin Green's BINKY BROWN MEETS THE HOLY VIRGIN MARY is a unique work of comic art, the first of its kind, a graphic confession, and it couldn't have been done if Green had been content to ape some contemporary comic style instead of following his own personal vision. REVIEW TIME: If you want to get together and do your own four-pager, study the sample copy of PEF included with this issue of CW. Take an 8 1/2 x 11" sheet of paper and fold it in half. Make yourself a dummy. Sketch in pencil an outline of what will appear on each page. Remember that pages 1 and 4 have to be laid out on one sheet, 2 and 3 on the other. Get a group of artists together, decide who will edit your mag and what it will be called, and don't hesitate to drop around and rap with the printer. He'll tell you a lot, and you'll learn by doing it all yourselves. If you want to get into layout, I recommend your checking out How to Do Past-Ups and Mechanicals: A handbook on the Preparing of Art and Copy for Printing by S. Ralph Maurello. You might want to buy a copy of Cliff Burke's Printing It (\$3 from Book People, 2940 Seventh Street, Berkeley, Ca 94710), but most libraries have a lot of good books on layout. PEF suggests you send copies of your mag to local papers and magazines and let the media art directors know you exist. Ol' Clay sez, keep on drawing and don't be fooled by the flattery or upset by the cynicism of friends. You'll make it.



PANDEMONIUM
PRESS

5350A MANILA AVE
OAKLAND 94618



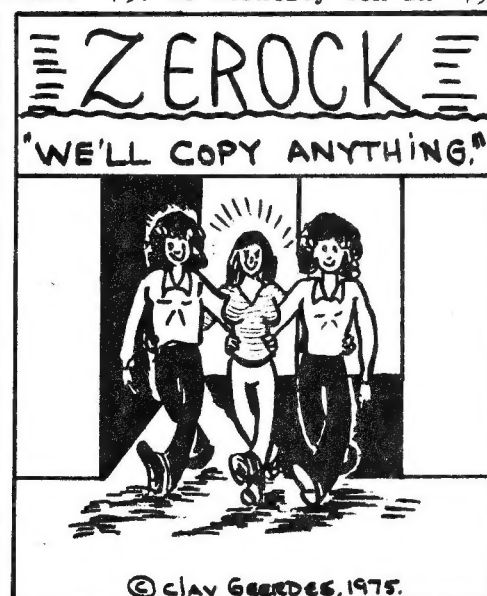
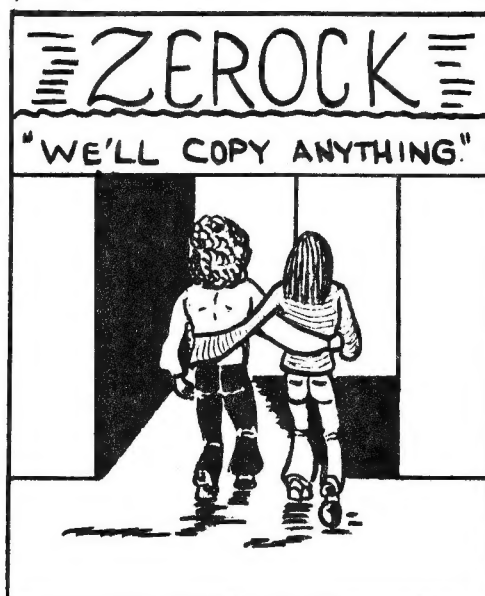
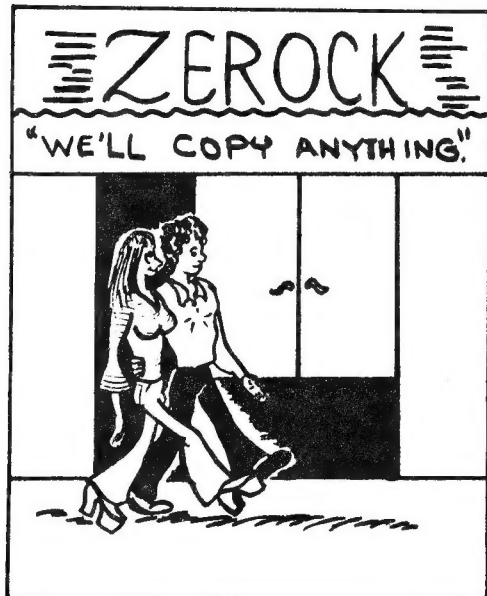
Preview shot above from Aulenta's PARADISE. Soon. . . . S. Clay Wilson's BENT back in print from Print Mint. From Keith Green, P. O. Box 11101, S. F., Ca 94101, a collection of Wilson's work fm 1969-73. New cover. 75¢. It's called 2. . . . At Comics In America Day, Jan. 18, 1975, the art for SPACED 2 was laid out by Jim Pinkoski for the fans to see, and one mother pulled her fascinated child away in horror. Because of the violence? Nope, another case of sexual repression. Jim believes in confronting sexuality head on and old-timers are likely to say that there SPACED book is a hard-core number. . . Lenny Bruce verbalized a lot of underground comix pre-1966 and Joel Beck put him in a comic as Lenny of Laredo the kid who made a million just by belting out all those dirty words on stage. I spent a few hours with Beck in February and he's back at work. His Memoirs from the White Middle Class Kid is being serialized in Berkeley BARB. First chapter appeared in issue 495, February 7, 1975 (pen a note to me if you'd like to get these first pages.). Joel has his early work pasted up in book form and it's likely you'll see Joel Beck's Comics and Storvs in

a few months. . . . The first printed page of the Richards/Shelton collaboration, The Rip Off Revised History of The American Revolution appeared in Berkeley BARB #497, Feb. 21-27, 1975, p. 20-A. . . . Fans of Rand Holmes ought to subscribe to Georgia Straight, 56-A Powell, Vancouver, B. C. Rand does a lot of the covers and they appear in full color. . . FUKTUP FUNNIES? Yep, that's Marty Nelson's old-fashioned underground which mixes up a lot of funny animals and people Crumb-style. Head Imports published it. Locally, Last Gasp has it. P. O. Box 212, Berkeley, Ca. There's a great story about Dizzy Ducklespie in FUKTUP. You'll like it. . . George DiCaprio in town. He's doing a new ug. for Ron Turner called FORBIDDEN KNOWLEDGE. It will have a page by Milt Gray. Milt tells me the fifties animated film, Hey, Good Lookin' is scheduled for April release. . . . George Metzger says "Marvel's COMIX BOOK is a dreadful disappointment. Akin to watered down beer." . . . Tony Bell, who worked with Shelton on the early WONDER WART-HOG mag, does a weekly strip for CYCLE NEWS tabloid. It's called "Moto-cross Cat." Rip-Off will publish the second WW anthology by Spring. Also on tap is Freak Bros 4, which is called FAT FREDDY'S CAT AND HIS FRIENDS. . . Sheridan and Schrier at work on MOTHER'S OATS 3. Look for MIND WARP, a nice anthology of early Schrier/Sheridan work by this Summer. . . . I recommend ZERO COMICS #1 by Warren Greenwood and Pete Von Sholly, Box 148, Rt #1, Chatham, New York 12037 65¢ by mail. . . If you're in San Francisco Mar 21 and 22, there will be an erotic cartoon carnival both midnights at Presidio, 2340 Chestnut St. "Boop-oop-a doup." 2-23-75

Also stolen were negatives for Jack Katz' FIRST KINGDOM 2 & Dave Geiser's The Comic Art Theft new book. That Wasn't So Funny

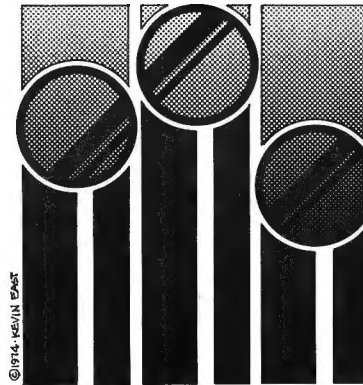
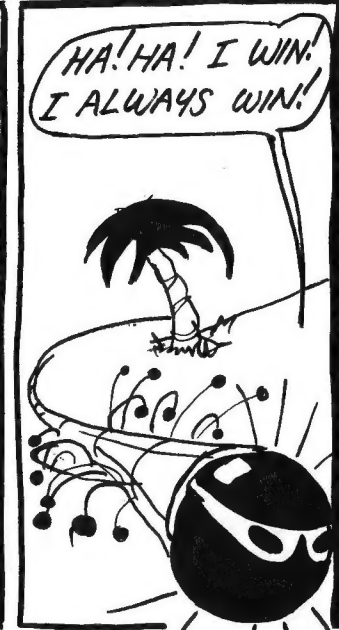
Bob Beerbohm wants his comics back. Beerbohm, owner of the Berkeley Comic Art Shop at 2512 Telegraph Ave., discovered Monday night that the comic art of two young artists he had contracted with had been stolen from his home at 415 Taylor Ave., Alameda. The burglary actually took place on Thursday, but Beerbohm didn't realize until Monday that the art had been taken along with several other valuable items. The art represents two years of work by John Pound on "Ronald Rabbit" and by Gary King on "Leftovers." The two comic books were supposed to have gone to print yesterday. Now Beerbohm is offering a \$100 reward for the return of the comics or the promise that there will be "no questions asked" if the burglar brings them back himself. He said the comics are "irreplaceable" to him and the artists, but worth "absolutely nothing to the people who took them."

COMICS AND ROBBERS. All of those media stories about the expensive antique comics like Mehdy's #1 ACTION are having their effect and the junkies are hip to the value of old funnybooks so you collectors are gonna have to rent vaults. A junkie ripped off an entire collection of EC's from Gary Arlington a few weeks ago. They got the thief, but Gary didn't get his mags back. As of this writing, Pound and King still haven't gotten their original art back. Well, you can't fence art or rare comics, but junkies don't think. Keep that in mind. They will rip it off anyway. Keith Green was mugged on a 22 Fillmore bus. The thieves didn't get his portfolio, just his money. In the folio was the art for DIRTY LAUNDRY. Terry Stroud's house was ripped off while he was at the San Diego Con last year. Negs for Jack Katz' FIRST KINGDOM 2 were ripped off with the Pound art, but they've been re-shot and the book will come out in a few weeks. The publishers, Comics and Comix, 2512 Telegraph, Berkeley, Ca, are having some internal problems, but the artists inform me the books will still come out. . Color condensation of "Wings over Tijuana" by Holmes in HIGH TIMES Winter '75. No Berkeley Con in '75



Cosmo & Jeeps

by BRADY



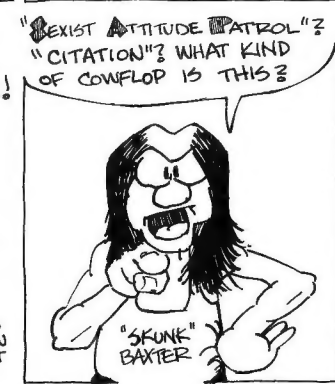
©1914 KEVIN EAST

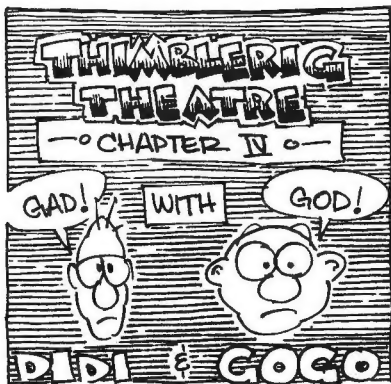
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FUNNIES

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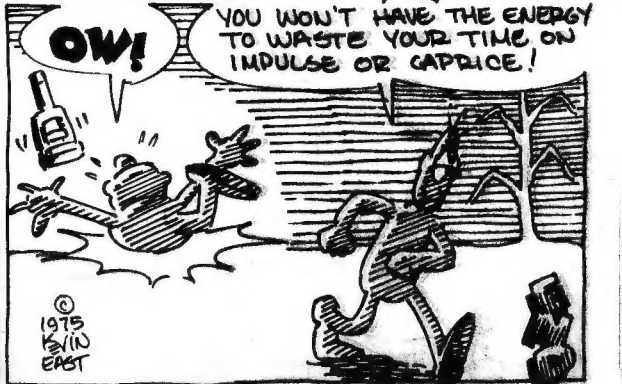




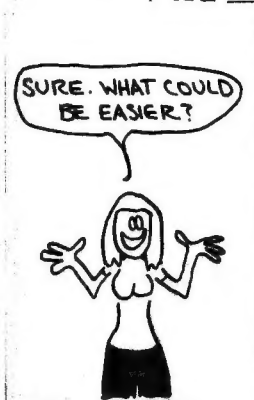
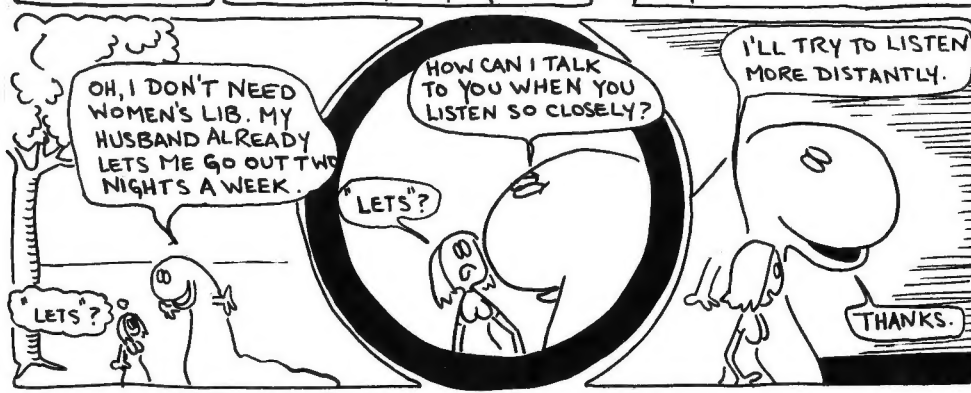
PHASES! AS ALL WISE PEOPLE HAVE TOLD YOU, YOUTH IS JUST A PHASE... YOU'LL COME AROUND! "I STILL DIDN'T KNOW WHO I WAS! I COULDN'T EVEN GET AN INTRODUCTION!"



THE DIAGNOSIS?
NONE REALLY... PERHAPS IT IS SIGNIFICANT THAT HE IS MAKING A CHANGE. PERHAPS THAT IS ENOUGH. SO WHY BE HARSH ON THOSE WHO SEEK HELP? IN SHORT...



READ THIS
by Sharon Banks ©1975

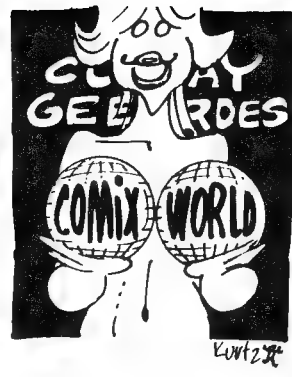


COMIX WORLD 25. April, 1975. Copyright by Clay Geerdes, 915 Indian Rock Rd., Berkeley, Ca 94707. World rights reserved. This is a nonprofit information newsletter designed to serve the comics community. Collectors of ug comix and memorabilia are invited to send their want lists for my file. ** **PICTURE STORIES.** That's the title of the ug original art show at Upper Market Street Gallery in San Francisco, 735 Harrison St. It runs from March 27-April 19. Art by Deitch, Green, Griffith, Hayes, Kinney, Leslie, Aline Kominsky, Mike McMillan, Spain, Willie Murphy, Trina, Art Spiegelman, and Diane Noomin. The show is organized by Joel Goldstein. Query him re purchase of originals. Gallery phone 415-543-8344. ** Artists interested in selling reprint rights to **JYMY** (Finnish ug) sd write to Pekka Gronow, Pietarinkatu 12A21, 00140 Helsinki 14, Finland. I've copies of **JYMY** and it's nicely printed. Slightly larger than U. S. ug format. Those having problems purchasing foreign ugs, I suggest you check with inter-bank. It may even be possible for you to buy some money used by the country in question. ** Dealers curious about the discount rate should write the publishers and request current catalog. Print Mint gives 40% off if you purchase 50 or more books. ** Second ish of **APPLE PIE** is a smut issue. \$1.25 from 21 West 26th St, New York, N. Y. 10010. Art by folks like Peter Bramley, Gail Burwen, Neal Adams, Justin Green, Jerry Lane, Ned Sonntag, and Bruce Simon. **APPLE PIE** was **HARPOON** for three issues, but the guys at NATLAMP didn't go for it, hence the change. **APPLE PIE**'s much nicer. *** Porn queen Sharon Thorpe is interviewed in April **CRAWDADDY** and that unnamed comic store she once worked in was owned by Gary Arlington. She pasted up a number of **ERIC FROMM'S COMICS AND STORIES**, the catalogs for Gary's mail order business. Ah, progress! Sharon's gone on to star in **THE VENUS TRAP** and **FANTASY GIRLS** and **CHINA GIRL**, and Gary's going to publish a superhero comic, **THE FOOL!** *** In **BARB** #500, a new chapter of "The Bill Bland Show" by Joel Beck. ** Lee Marrs fans: Watch **WEIRD MYSTERY**. She's doing two and four-pagers for that DC mag. Latest in 19 is "Flight." Rumor is a midwestern company will publish the second issue of **PUDGE**. ** Dave Geary at work on **GOPHER FREEDOM COMIX**, his tale of the American exiles in Canada. ** That surprise of Jay Lynch's is **THE BEST OF BLJOU**. Soon from Links Books in New York. *** **ANTLERS IN THE TREETOPS?** Yep, a book by Ron Padgett and Tom Veitch, it was printed by The Coach House Press, 401 Huron Street, Toronto, Ontario, Canada, in 1973. Veitch, who wrote many of the comic stories illustrated by Greg Irons in **Deviant Slice**, **Slow Death**, & **Skull**, is still in the Bay Area. Much of his work is in the four issues of his own mag (1969-71). *** **BURN REPORT:** A man named Hedges has taken money for issues of **CAN O' BEANS** and **GUNFIGHTER** without delivering the books. My readers are warned about Ivan's Press, 625 North 68th St., Lincoln, Nebr. 68505. Deal carefully with any company which has published one or two ugs. Most of those people have moved on long ago. *** Thanks for all the great mail. Truth is, friends, I would have ended **COMIX WORLD** long ago if you hadn't given me all that moral support. I look forward to meeting many of you at the big con at the El Cortez in San Diego this July 30-Aug 5. *** The first of Ted Richards' wolf strips appeared in CW 13 and I'm finally able to provide you with the others due to subscription increases. Right about this minute Ted & Terry are becoming parents and we might have a sketch of that Lil' Bad Wolf in the next ish if Ted's willing.

COMIX WORLD is an information newsletter read by every major artist, dealer, and publisher.

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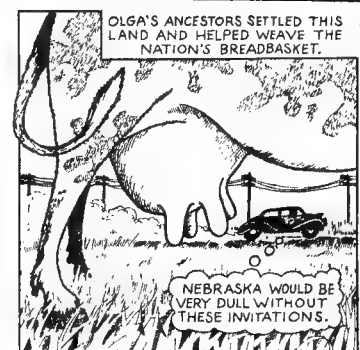
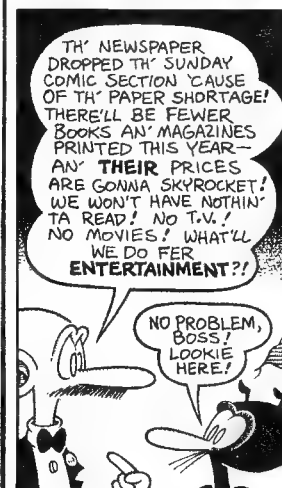
A complete set of back issues is \$3.00. This includes the first 20 newsletters.



The first issue of **ARCADE: THE COMICS REVUE** went on sale March 14, 1975. Published by The Print Mint under the editorship of Art Spiegelman and Bill Griffith, the book has a four-color cover by Crumb, and contents as follow: "Cracking Jokes" by Spiegelman, "Nard 'N Pat" by Lynch, "Detective Zippy" by Griffith, "Arnold Peck, the Human Wreck" by Willie Murphy, "The Love Song of Timothy Leary" by Paul Krassner with illos by Spain. "Mishkin's Folly" by Kim Deitch, "Big-Ass Topics" centerfold by Crumb, "Griffith Observatory" by Griffith, "Midnight" by Jay Kinney, Gilbert Shelton's "Advanced Motor-ing Tips #836," "Classics Crucified/The Winter's Tale" by Justin Green, "Real Dream

by Spiegelman. A pulp story, "Sounds of the Carnival" by Will Fowler with illos by S. Clay Wilson. Some reprints of Harrison Cady's, and several short strips by Curt McDowell, Michael McMillan, Aline Kominsky, George Kuchar, Diane Noomin, and Aldo Bobbo. The book is 48 pages, B/W guts, and retails for \$1.25. It's a cut above **COMIX BOOK**, and about a tie with **APPLE PIE**. Should be a successful venture economically, because the magazine format will command newsstand space (at least in some cities) and the artists involved have

a large enough following of fans to sell out a printing. I was most impressed with Kinney's graphic story, **MIDNIGHT**, which uses no dialogue. Found Griffy's surreal pulp story fascinating. Spiegelman's Ace Hole, the Midget Detective, from **SHORT ORDER 2** pops up in several panels, a cross-reference technique likely to be lost on all but the regular fans. The **SIDESHOW** section looks like a possibility for freelancers, but its clear by the artists included in #1 that **ARCADE** is a family mag. I'm told Crumb is doing cover & center for



PRINT MINT, Inc.
830 Folger Ave.,
Berkeley, Calif. 94710



you submit, it should be a xerox copy & query to P. O. Box 40474, San Fran, Ca. 94140. Orders should go to Print Mint address Art Lynch, Kuchar, & Spiegel Man 1975. BUY A DOZEN! ~ Clay ~



FARTHEST OUT: Print Mint is selling Fruit labels at a buck apiece. To see all of them, write for a catalogue, 830 Folger, Berk., Ca.... An H. P. Lovecraft Society forming in Richmond, Ca. (1315 Monterey St.). They plan to publish a journal. Will meet each month in Berkeley. Fritz Leiber to attend regularly.... Steve Bakshi to make another live 'n animated movie. Working title is AMERICAN CHRONICLE.... Who's got a copy of DETECTIVE 27 for \$1500.00? That would be Golden Gate Comic Art Shop, 922 Columbus, San Francisco, Ca. Managed by Colin Herrick, it's one of four stores owned by Comics and Comix, the company that published Katz's THE FIRST KINGDOM.... Anyone of my readers who is interested in 40's detective pulps, drop me a line. I did a photography job recently and got paid in DETECTIVE BOOKS, THRILLING MYSTERIES, DIME DETECTIVES, and even a few aviation pulps circa '42 and '43. Send me an SASE and I'll drop you a xerox copy of the names and dates with an approximate price.... Dave Sheridan has done some U. S. A. Citizen stationary and you can write him at his address (below) to get some. Just order \$2 worth or more... Saw the Spain illos in SCREW 309. Some nice work by Peter Bramley, too, "Snowballing." 3/13/75

Centaur-biker from THE UNDERGROUND SKETCHBOOK OF JAN FAUST (Dover, 1971. O.P.). An illustrator, Faust has recently begun a regular comic strip, METAMORPHOSIS, which appears on the comic page of each issue of the VILLAGE VOICE, 80 University Place, New York, N. Y. 10003. Faust draws in the avant-garde style of Heinrich Kley and his strip is a unique event in the history of comic art. No collector should miss it.



Hi,
Mom!

DAVID SHERIDAN · graphic doxology · inter-retinal fireworks · hyperbolic materializations · omniparous fifth-wheelism · pear-shaped polychromatics · five star fish stories · orthorhombic orgies · Box 628, Fairfax, Ca 94930 ·

THE
FOOL
is
COMING!

THE HARVARD JOURNAL OF PICTORIAL FICTION

Winter, 1974, issue features an interview with Burne Hogarth, and some fine Disney history from John Hench and Marc Davis. Articles on "The Image in Motion" and "Expressionism in Film".

First issue still available.

\$2.40 postpaid from HJPF, Box 21, Memorial Hall, Harvard University, Cambridge, Mass. 02138. Both: \$4.80.

UNDERGROUND COMIX INDEX

I am trying to make an index of undies and need much info and data and artists to help. If you have a collection or are an artist, please contact:

DAVID EDWARD TAEUSCH
Post Office Box 1327
Midland, Mi 48640



Art by Michael Sanders



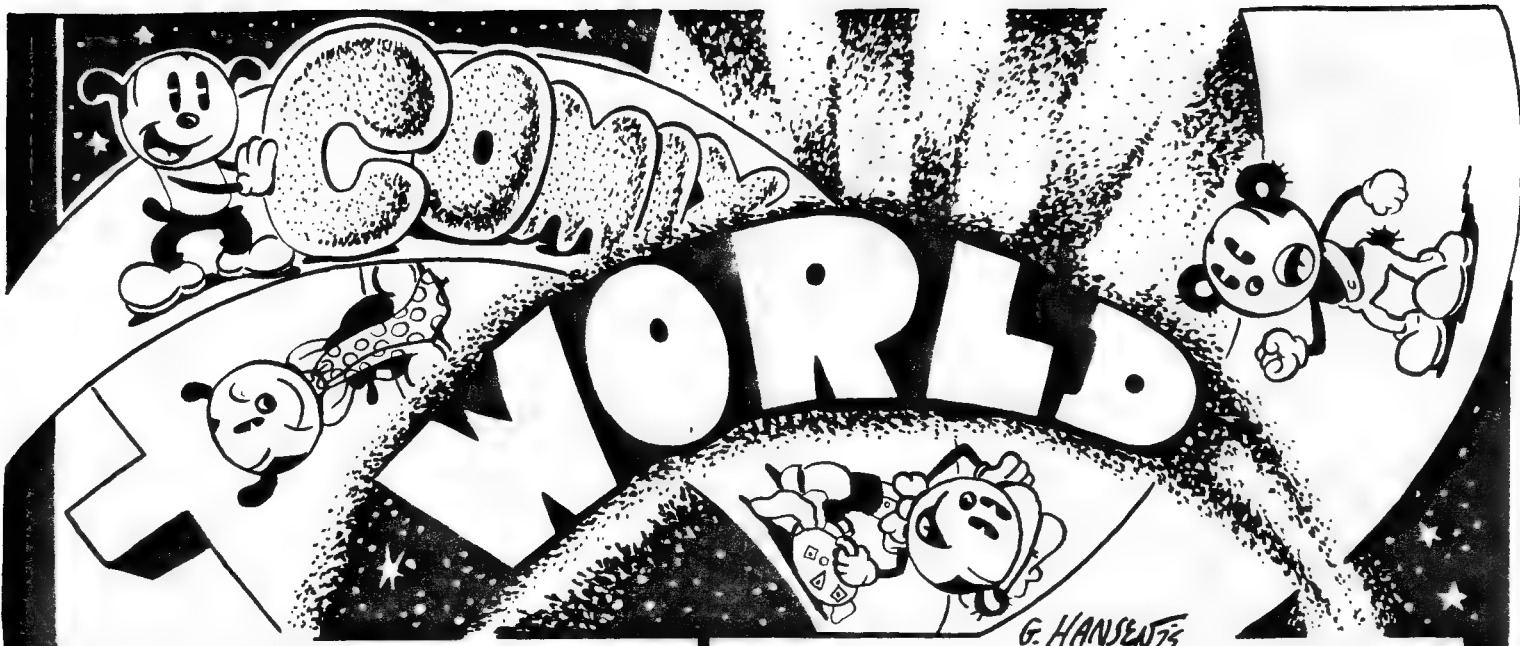
(From your ug dealer soon)

METAMORPHOSIS

(From Voice Vol XL, No. 4, MAR 3, 1975.)

by Jan Faust





COMIX WORLD 26. Copyright Clay Geerdes, 1975, world rights reserved. This issue is all about George Hansen, a young cartoonist from Illinois. His works include: CHOICE MEATS 1 (two versions), 2 (2 versions); HARD TIMES, TAILDRAGGER 1, JUDY TUNAFISH 1, LIKE NOBODY'S BIZNESS, LET'S NOT AND SAY WE DID FUNNIES, HOT NUTS, and a one-pager on Judy Tunafish in PURPLE CAT 1. His latest story, a tale of Hoony Harf and a talking alarm clock, was to appear in Mike Barrier's FUNNYWORLD, but Mike has decided not to publish his ultra-zine anymore. #16 is it. Which means George has some art he needs a book for and he'd like to do the rest of that book himself if there is a publisher out there willing. If you're getting a book together, you can write Hansen care of COMIX WORLD (just put your letter inside a second envelope & send to me; I'll forward it on. Don't forget to stamp it!). On to the story. When undergrounds became hot items in the Bay Area circa 1968, folks all over the country wanted to get in on the action and put out some books, and one of those groups became Adam's Apple. George Hansen had a funky thirties style of drawing and the backers approached him to do a bunch of comix for them--Fast! George was into cartooning, but not into the business, and this led to many problems faced by just about every artist going. Of TAILDRAGGER, he wrote me: "TAILDRAGGER was thrown together because of pressure from ADAM'S APPLE to put out more books, a lot of the originals that were to be in that book were lost by careless printers and thus I had to dig up complete garbage to meet the final print run (at which time I had become so disgusted with the project that my interest was totally gone)." George wanted LIKE NOBODY'S BIZNESS to be printed and distributed in Summer, 1971. "If that book would've come out then, there wouldn't have been all this gossip about how I draw like so and so."

Like Robert Crumb, George was influenced by the funny animals comics of the thirties and forties and by the animated cartoons and big little book s. He says: "My attitude with CHOICE MEATS, since I was doing most of the work, was sort of crazy. I wanted to try and give the impression to the reader that he was getting his money's worth with a lot of different styles. This was why, especially in the first issue, there was a little touch of Wolverton, Herriman, Fisher." While Hansen did most of the comix for ADAM'S APPLE, he was not the publisher, and did not have anything to do with books other than those listed at the beginning of this article. Most of the books are still available. No HOT NUTS, so don't write and ask me. Last Gasp, P. O. Bx 212 Berkeley, Ca 94704, has some of the Hansen books at regular prices. The panel below is from a recent strip. Buggy's kind of a modern counterpart of Disney's Buckey Bug. C. G. 4-8-75

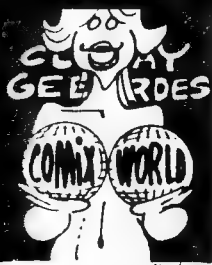
BUGGY BUG, YOU'RE BEING CHARGED WITH WRITING, PERFORMING, DRAWING AND SOLICITING INDECENT JUNK!!... THE JURY FINDS YOU--



ORBS



CANADA'S UNIQUE COMIC MAGAZINE!
ADVENTURE HORROR SF
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ORBS PUBLICATIONS, 680 BLOOR ST. W. #1,
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Clay Geerdes is the founder of the first newspaper column devoted specifically to underground comics. He started Comix World in 1971. It has run in Graphic Story World (now Wonder World), Changes, the Los Angeles Free Press, the San Francisco Phoenix, the San Diego Door and the Berkeley Barb. Geerdes now publishes Comix World as an information newsletter which functions as an on-going history of and commentary upon alternative comics in America and abroad. It is available monthly from him at 915 Indian Rock Road, Berkeley, California 94707.

A Subscription is \$3.00 for 12 issues.

A complete set of back issues is \$3.00. This includes the first 20 newsletters.

HOTCHA! Those ORBS be \$1.65 postpaid. After many delays, the Katz FIRST KINGDOM 2 is out and you can read a bio on Jack on CW #16. . . Ditko's WHAA and Jim Pinkoski's SPACED 2 also on sale at your dealer's. . . Shrier and Sheridan's MIND WARP out in May. . . FILM COMMENT did a special on the Hollywood Cartoon (Jan-Feb ish. \$1.50, 1865 Broadway, New York, N. Y. 10023). Of special interest was the story of Grim Natwick, the man who created Betty Boop for the Fleischer Brothers and went on to animate Snow White for Disney. . . For \$2.25, you get THE GREAT AMERICAN BASEBALL CARD FLIPPING, TRADING AND BUBBLE GUM BOOK by Brendan Boyd & Fred Harris. That's from Warner Books, 75 Rockefeller Plaza, N. Y. N. Y. 10019. . . For you strip collectors, BULLDOG 8 is ready from Steve Kristiansen, P. O. Box 368

Lynnwood, Wash 98036. 65¢ pp. . . . Mail order bootleg records & hard-to-get albums from Dedicated Fool, Bx 4229, Berkeley, Ca 94704. . . . Jay Lynch got a form ltr telling him COMIX BOOK would end with ish #5. Jay says you bondage comics fans can get a catalog of old Stanton books for \$3 from Eric Stanton, P. O. Box 163, Gracie Sta, N. Y., N. Y. 10028. Expect high prices! . . . Lee Marrs cut off top part of right index finger with her power clippers. This accident will mean PUDGE fans'll have a wait for #2, but Lee and Mal Warwick have a story in STAR*REACH 2 (on sale April 3). Hope you get well fast, Lee. . . Doc Stanley wants you all to know you can see the erotic work of Janet Wolfe Stanley in L. A. STAR & LOVE LIGHTS. Ms. Stanley goes beyond Beardsley

FINALS: Posters still available from Upper Market Street Gallery's PICTURE STORIES Show. \$2.50 pp from 735 Harrison St., San Francisco, Ca 94107. Show ended April 19. . . . Cover of SCREW #315 by Spain. They're at P. O. Bx 432, Old Chelsea Sta, N. Y., N. Y. 10011. I'm just telling this to you collectors 'cause you're into completism. SCREW still owes me \$25, an' it's a three-year-old bill, so deal carefully with 'em. . . Penny Candy is cool. Carole Gostanian is still pasting up that catalog & wants all of you to know you'll get one soon. . . . If you plan to make the San Diego Con, I'd advise you register NOW. With a line-up like Will Eisner, Barry Smith, and Steranko along with over 40 other top guests, the El Cortez will be long sold-out by the end of May and it's too good a trip to miss. For Con report, write P. O. Box 17066, San Diego, Ca 92117. Send along \$1 and order a souvenir bk at the same time. . . . Gary Arlington opened a back issue store, two doors down from his regular store on 23rd St. Good luck, Gary!

TANTE LENEY

18 is the ultra-comic. Evert Geradts has drawn a story about child molestation, and he contrasts the sexual game between Johnny Sail-ears and the kids with the violence of the adults who set themselves up as his punishers. \$1.65 pp from him at Hulshorststr. 269, Den Haag, Holland. I suggest international money orders for all foreign purchases. . . For 50¢ pp, you get TOTAL EFFECT 2 from Miron Surasky, P. O. Box 3181, New Haven, Ct 06515. It's an effort worth supporting. . . Dale Broadhurst has WEIRD GRAPHIC FANTASY 4 and LAIR OF MADNESS 2. 75¢ pp for each. P. O. Bx 3163, Ogden Utah 84403. . . J. Thaddeus East, brother to Kevin has his first strip in Pandemonium #7 (See CW 24 for story). . . . You gory collectors may want a copy of Fred Burkardt's THE MEAT-EATERS, a mini color book. A dime & SASE from P. O. Bx 10066, Cincinnati, Oh 45210.

MON. - SAT. 12-6

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THIS WAR-TIME ART PUBLICATION
IS PRODUCED IN FULL COMPLIANCE
WITH THE GOVERNMENT'S REGULA-
TION FOR CONSERVATION OF PAPER
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FRED BURKHARDT: 20TH CENTURY ANONYMOUS

"First, a little personal history. Drunk for five years; doped for another five (this is counting backwards); married to two different women and big time art dealer for five years; juvenile delinquent five years (man, it somethin' how events just arrange themselves into equal numbers); living in a wood shed with no toilet and going to a school with 50 toilets (that's another five); living on a farm five years; and that leaves four leftover that I can't remember anything about. Total years: 34 (this time, and so far!)."

"EDUCATION (continued; uncluding a smattering of WORK BACKGROUND and general STATEMENT): Listen America! I fucked around for some long time(s); but this one's great! One of the galleries of fine art I managed in Chicago used to buy these inexpensive Picasso portfolios (you know, 10 lithos--10 bucks), then they'd rip out the pages one by one, where they would come rolling down the old assembly line right smack into MY hands, and, you guessed it!, I'd sign & number every one of them with the official trademark--PICASSO--and before I could say SHAZAM!, there they'd be, all hanging on the wall in a row at \$1500 per"

"I don't fuck around like that any more. . . I've arrived at the idea that mass-media are supposed to put an end to that kind of crap; their only and legitimate function being to ESTABLISH THE EXPERIENCE within the grasp of us all--not just one greedy bastard! This has gotta be true, fellow Americans, 'cause how

cum John Paul Getty's offspring got his ear sliced off, when his dumb daddy just happens to own so many fucking Van Goghs. (Sounds more dramatic when I swear, but none the less essential)."

"Aside from the foregoing primer in market values, the only other significant art education I received was in the form of one small Cezanne painting I used to get drunk on whiskey and acid to go stare at all day. This daily routine gave me the idea that I should steal the painting, take it home, rubber stamp it to that effect, and just hang out with it for a little while. Although I decided against it, I could still sit on the commode at my leisure and see this painting every time I reached for a new piece of tissue--It was like pulling off a whole new painting every time I tore along the perforated line. Once my ass was clean, I said "Wow!, it was Cezanne, of all people, who deserves the credit for discovering (re-discovering) two-dimensional space, and, at the same time, inadvertently developing the comic-book as we live and breathe it today."

Fred Burkhardt got in touch with me about a display he was putting together and sent along the fantastic eagle logo and some other trippy artwork all of which impressed the hell out of me. He's putting out a flyer of his available portfolios and "various trinkets" and when it's ready you can get it from him. Send an SASE to P. O. Box 10066, CINCINNATI, OHIO 45210. * * * My thanks to Pat Daley for the Napoleon Strip below. I know you Trekkies will dig it. C. G.





Clay Geerdes is the founder of the first newspaper column devoted specifically to underground comics. He started *Comix World* in 1971. It has run in *Graphic Story World* (now *Wonder World*), *Changes*, the *Los Angeles Free Press*, the *San Francisco Phoenix*, the *San Diego Door* and the *Berkeley Barb*. Geerdes now publishes *Comix World* as an information newsletter which functions as an on-going history of and commentary upon alternative comics in America and abroad. It is available monthly from him at 915 Indian Rock Road, Berkeley, California 94707.

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FRAGMENTS: Some cons: Starcon 3. Gil Kane & Rich Buckler. May 15-18, Heritage Hotel, P. O. Bx 68, Detroit, Mi 48223. * * * Indy Con, Holiday Inn. June 1, Scott Worpell, 3601 Payton Av, Indianapolis, Ind. 46216. * * * Okla City Multicon. June 19-22. Guest is radio-Shadow Brett Morrison. * * * C. C. Beck at Houston Con, June 25-29. Info: 2511 Pennington St, Houston, Tx 77016. * * Philip Jose Farmer & Kelly Freas at Louisville Rivercon '75, July 25-27. Don Rosa, 7410 Woodhill Valley Rd., Louisville, Ky, 40222. Stan Lee and Will Eisner at San Diego Con. Jul 30-Aug 3. P. O. Box 17066, San Diego, Ca 92117. * * * Comic Fair in Atlanta at the Ramada Inn, I-85 & Monroe Dr. Info: 6132 Maddox Rd., Atlanta, Ga. Getiton! **GUTS!** The only ug paper which ran my review of Last-Gasp's controversial AMPUTEE LOVE was the L. A. STAR (Nat'l edition #26, P. 11). **GALLERY MAG** had an article on the subject by Charles Frachia in typeset & a higher-up saw it and had it killed. Berkeley **BARB** rejected it because of being unable to find suitable artwork for illo.!

Porn-lovers (over 21, naturally) may wish to attend the First Annual All-American Home Porn Film Festival and Porn Academy Awards on June 10, 1975, at the Four-Star Theater in L. A. They might even show that outrageous little animated cartoon that's making the rounds--The Further Adventures of Super-Screw. * * * Did I plug Dave Geiser's new one, DTS? It's worth another one. His best graphic novel to date, more parallel lives in North Beach, this one strongly autobiographical, but in the same vein as last year's SALOON. Collectors may get a signed and numbered copy from Dave at 640 Castro St., San Francisco, Ca 94114--ten bucks. * * * A lot of queries about Ed Badajos' FILIPINO FOOD. It's in print. \$2.45 pp from Bookpeople, 2940 7th St., Berkeley, Calif. 94710. They are distributing both the SLOW DEATH anthology and the And/Or Press edition of Sheridan/Shrier MIND WARP (May), but only to dealers. Write for their catalog & get all the scoop.

OTR



CANADA'S UNIQUE COMIC MAGAZINE
ADVENTURE HORROR SF
SUPERHEROES FANTASY
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TORONTO (416) 593-8888

You folks trying to break into the game with strips--Brad Foster suggests college papers, and I'd say that's groovy, but be ready to battle with college art directors. * * * If you're into photographs, drop me a line. I have hundreds of pix taken over the years of theater and music personalities. * * * GONE and VELVET VICE and YER MAMA were never published, gang, so scratch them off your lists. FELCH should be out in May, says Keith Green. He's also got another book by Justin in the works. * * * MODERN CORRESPONDANCE 2 is out & I love it. 35¢pp from Tom Hosier, PO Bx 253, Plymouth, Ct 06782. It's open to everyone, so contribute! No pay, but it's a gas. Tom's the underground dada-daddy. * * * Last-Gasp, P. O. Bx 212, Berkeley, Ca 94704 has NEW PALTZ 2 (90¢pp). * * * John Barrett tells me *Comics & Comix* plans to publish some books by Dan O'Neill. * * * Give me some reader feedback on ARCADE & FIRST KINGDOM & STAR*REACH 2. You think it, say it. Stay high. C. G.

VOLUME 8 NO. 356 AUGUST 8-15, 1974

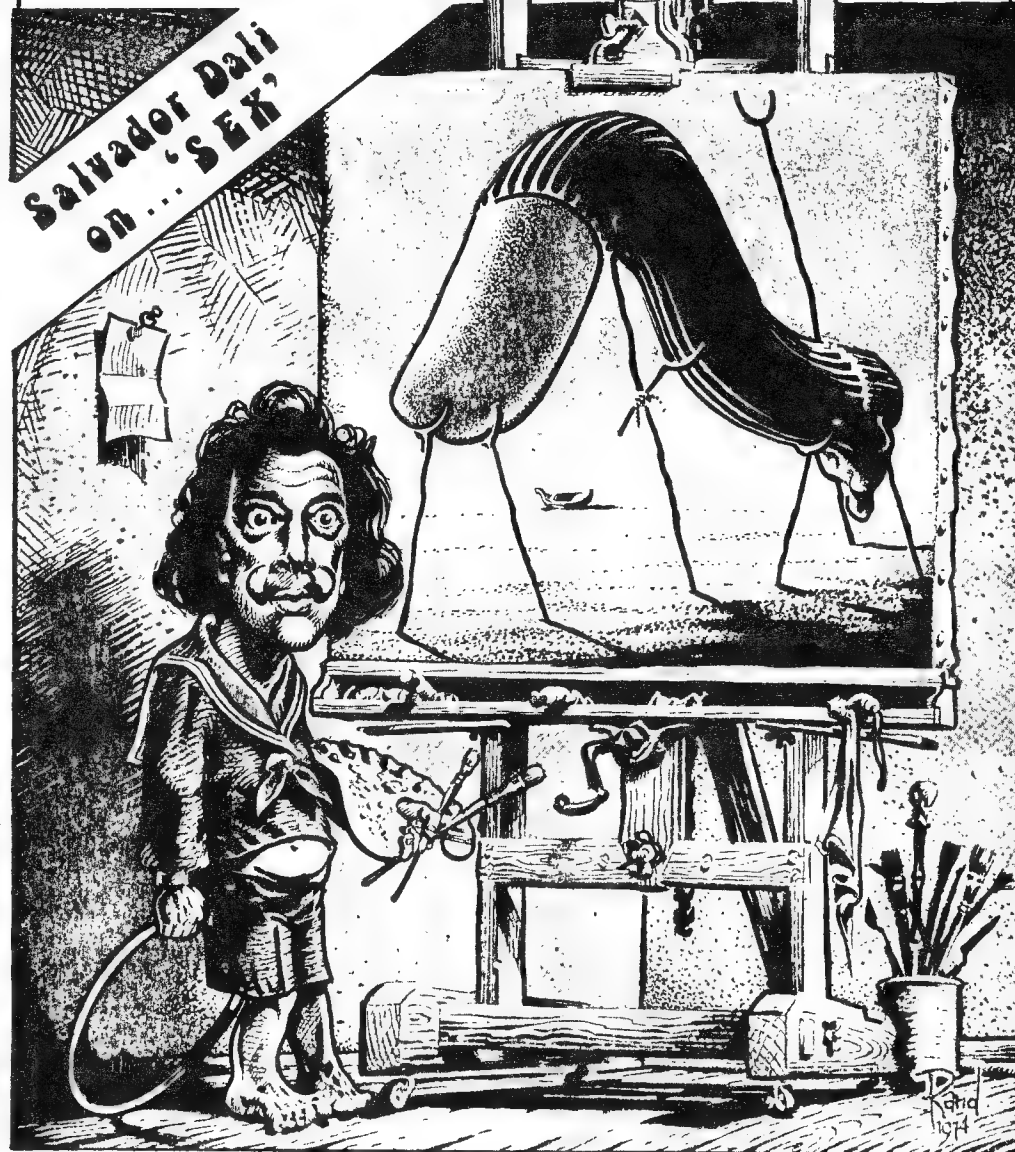
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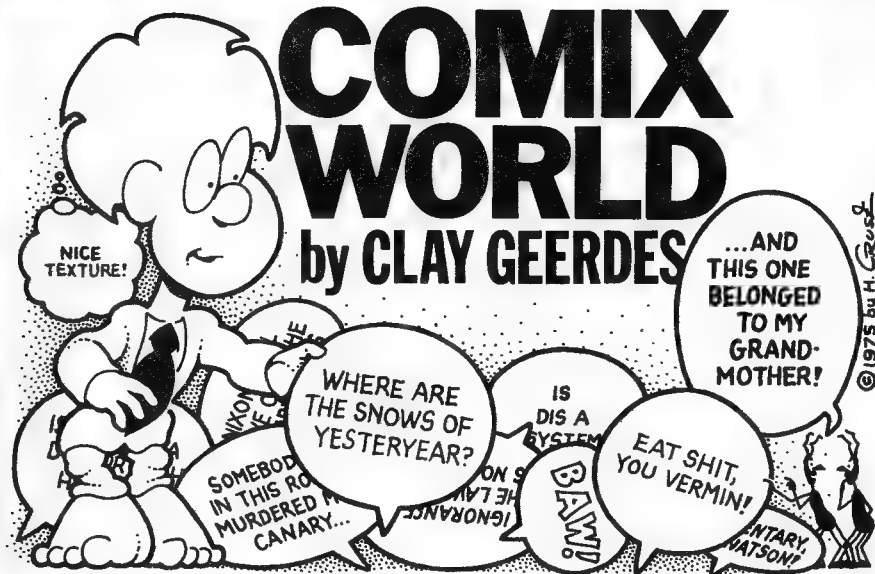
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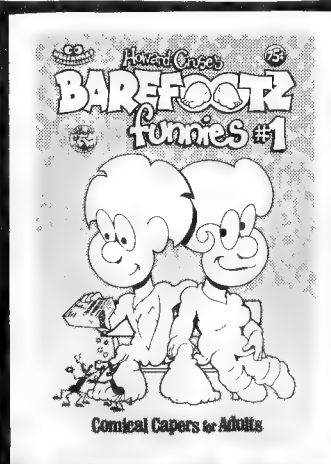
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COMIX WORLD 28. Copyright Clay Geerdes. 1975. World rights reserved. 12 issues \$3. All back issues \$4. Featured this issue is cartoonist Howard Cruse, whose work has appeared in SNARF and COMIX BOOK. The following in his own words: "I have just turned 31 (letter dtd May 7, 1975) and Barefootz is now 5. I grew up in rural Alabama, went to college in Birmingham, and did one term of grad school at Penn State, where I had a playwriting fellowship. Theatre remains a major enthusiasm of mine, and I'm sure its influence is felt in my approach to cartooning. Grad school went against my grain. I dropped out and spent 1969 in New York working and doing lots of acid. I returned South. Being 4-F, I missed the Army scene. I've got a brother in San Francisco, and 6 weeks of 1966 were spent in Berkeley with him. I loved it. But I love being with my friends, too, and most of them are in Birmingham; so here I am. It's hard to answer the criticism that Barefootz is 'too juvenile or adolescent for ug comix without a clear definition of those terms. I don't believe that art forms can be divided into mutually exclusive 'adult' and 'juvenile' sectors. The 'adults only' notice on ug comix is strictly a legal ploy to fend off censorship and provide true freedom for the artists. I hope no one proposes that these artists should forfeit that freedom to a requirement that they deal only with outrageous subject matter. Many components of life are not taboo, but still need to be examined with the kind of honesty and personal commitment which no comic medium outside the ugs allows. Barefootz is not an angry strip. This doesn't mean that I find nothing in our society to be angry about, but that I am personally searching for a perspective which transcends the hero-villain stereotypes which



make so many supposedly 'relevant' comix nothing more than empty rhetoric wrapped in macho violence or smartass satire. I maintain that the real responsibility for the world's moral chaos lies, as it always has, with the foibles and pretensions of the individual. Barefootz and his friends are the starting point for my exploration simply because they embody various facets of my own personality, and their/my insanities are readily available for study. Partly because I am slow and methodical by nature and partly because I have been frequently interrupted by economic realities, Barefootz is still in the early stages of an evolution which I hope will eventually grow into a statement about life larger than the admittedly introspective scope of the strip at present. I enjoy most of the range of approaches now available in ug comix. Stinging assaults on the American Dream, sexual repressions, etc., are being well handled by several terrific artists. So I don't feel I'm neglecting any duties by setting my personal focus on some less explosive subjects for the present.

Comix provide us with ubiquitous reminders that we can fuck each other; only occasionally are we reminded that we can touch each other. Barefootz is more concerned for now with the latter impulse, which to my mind is no more 'juvenile' or 'adolescent' than the former.

Barefootz Funnies #1, my first solo comic, is now going to press in Milwaukee. It'll be distributed by Krupp and will consist mostly of pre-Comix Book work done in Atlanta in 1973. It'll also include reprints of earlier strips that have run in Birmingham but nowhere else." H. Cruse.

Folks corresponding with me, be patient. I'm working on a new live show in the country right now and doing a lot of lecturing and travelling. The show is street-style. The company is called the Free Store and that's the name of the first show, a musical-comedy, choreographed by Vito Paulekas. The show evolved out of Vito's modern dance class at Sonoma State & has been going for five months now. Think of the early work of the San Francisco Mime Troupe and add a touch of nostalgia--that's close to it. My photograph of the company has been made into a nice poster (\$1.65 from me if you're into supporting us or just want to have a copy of the picture.). 17x22", B/W glossy, the photo and the letters FREE STORE, no other copy.

SOME GOOD TRIPS: At UC Santa Cruz this summer, Tony Reveaux is teaching "The Art of the Animated Film." Aug4-29, MTWTH 7-9:45 Cowell 131. * * ZERO #2 is 90c from ZERO COMICS, 520 Clarendon St., Syracuse, N. Y. 13210, & Tom Quinn, Dave Kidd, Tom Peyer, Pete Von Sholly and Warren Greenwood are all inside. Warren's Ultimato is being serialized in the BARB's Friday Funnies, and ULTIMATO #1 is advertised in ZERO 2 so we ought to be seeing that soon. I recommend them. * * Next from Last-Gasp will be the International issue of WIMMEN'S COMIX (#5), edited by Trina and Terry Richards. Lee Marrs says WIMMEN'S is interested in new artists all the time and tells me there won't be any delay on PUDGE 2. * * * Rand Holmes covers on Georgia Straights 390, and 391. * * * George DiCaprio's FORBIDDEN KNOWLEDGE turned out to be such a good idea, that a second issue is already planned. #1 out in June from Last-Gasp. * * * Elliot Goodman sez "Amputee Love is significant due to nature of subject matter but artwork is shit. You should have mentioned in your review that the art is no good (maybe you like it!) . . . Also, you should mention the significance of Arcade, Best of Bijo, etc., change in the publishing business. Arcade is probably the new format. The anthologies replace the reprint." Elliot lives in New Hampshire. Says COMIX BOOK well distributed, ARCADE not. C.G.

PENULTIMATE COLLECTOR'S ITEM

Honeybunch Kominski. Done by Crumb on heavy wood. Stood outside People's Comix in North Beach. Where is she in '75? Only Terry Z. knows.



FINAL FRAGMENTS: Did you see our little discussion of J. D. Salinger in Crawdaddy? If you're a fan of his, lemme know next letter. . . . In case you thought that sixties gag about long hair and mistaken identity was new, here's George McManus doing it back in 1924. The new rich of that time thought longhairs were bad news. Times don't change much. At UC Berkeley these days, even the jocks have longhair and moustaches and muttonchops, not to mention a couple of Berkeley beat cops--I did a double-take when I first saw those folks and thass a fact. . . . Lower right is Sharon Smith's strip. She does a lot of work for the Cotati CALL and the Sonoma State campus paper, MORNING GLORY. . . . How do you take a mag seriously when the editors run a review of your pub that's a year old? INSIDE COMICS 4 has a snide review of my 14th ish (your current one is #28, right?). Because CW isn't a hype sheet for Marvel or DC, I'm referred to as 'top cheerleader for the underground comix movement.' I never even knew it was a movement. The reviewer says my main sources of info are in the Bay Area, but that's old. I have contacts in his own hometown, and info in CW comes from all over the world these days. COMIX WORLD is contemporary, while IC is nostalgia (Fred Wertham revisited--YAWN--More on the Marvel Family--YAWN). I look back at the old masters all the time in my reading and studies, but I focus upon new artists and new trends in CW, while supplementing the history of ugs with material about artists who were ignored because they got into the trip after the first wave (ZAP, 1967) or chose to live & work in another part of the world. You would be seeing work by artists like Pat Daley and Jim Siergey and Byron Werner and Jim Albrikes and many others right now if the underground wasn't a closed trip, controlled by three factions. I'm critical of all the companies for not opening a publication for new cartoonists and for neglecting strip art and I'm doubly critical of companies that solicit art with no intention of letting in outsiders. C. G.

That report on ug availability in N.Y. in the next column was sent in by Davis Wallach. . . . Just got the 2d issue of METAL HURLANT (SCREAMING METAL) from Futuropolis, 130 Rue Du Theatre 75015 Paris, France. This one reprints Corben's Goin' Home, one of my long time favorite stories. Some fine art in METAL by Moebius and Druillet. If you order from Paris, you ought to send at least \$2, but I think Bob Sidebottom probably carries it (73 East San Fernando, San Jose, Ca 93211). Bob's near to publishing Barbarian 4 (art by folks like Jaxon & Trina).. Get ORB for \$1.65 pp from 660 Bloor St. West #1, Toronto, Ont. #4 out soon. "A patch of pubic hair doth not an underground comic make."

Bringing Up Father... 1924

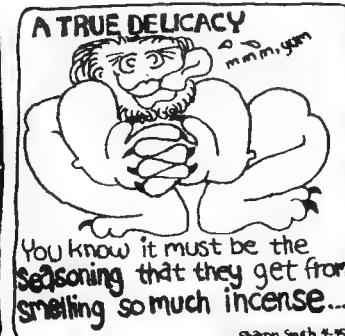
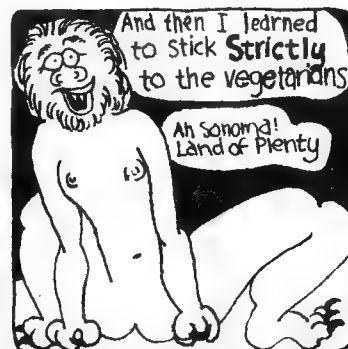


THE NEW YORK MARKET PICTURE: "The East Side Bookstore carries the best line [of ugs]. . . . The comix are kept behind the counter with sample copies . . . displayed in three racks. The Bookmasters chain, a mostly paperback chain, has a collection of comix stacked in two of its eight stores. Again the comix are behind the counter with samples up front. No recent titles. A comic store on 42nd street has the Young Lust quartet, Freak Bros., and Zap, but that's all folks. . . . The head shops used to carry a lot of ugs but no longer do so. . . . The ugs are looked upon as a strictly West Coast phenomena, though the carrying of comix by such stalwart Easterners as Village Voice & Soho Weekly News may lead to a resurgence of popularity."

April 17-23, 1975

Morning Glory

M-G page three



"COMIX
WORLD"??

JAWOHL.
-VON CLAY GEERDES
-EIN HOLLANDER.

SSST-
-YOU GET THE
LAST
ISSUE?

JA.
YOU CAN
READ IT
TONIGHT.



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COMIX WORLD 29. Copyright Clay Geerdes, 1975. World Rights Reserved. 12 issues for \$3. Collectors send want list. ** ARCADE 2 is out from The Print Mint, 830 Folger, Berkeley, Ca (\$1.50 pp). All the things and folks Robert Crumb dislikes in this one (and didn't we already know from UNEEDA & DESPAIR?). Can Jerry Grandenetti usurp the Great Crumb? Well, check out the first issue of THE NATIONAL CRUMB & see. This is the latest in a long line of MAD imitations with everyone trying to draw like Mort Drucker and Jack Davis, but it's the first to use someone's famous name. Now what if his name had been Grandenetti. Hmmm. The NATIONAL GRANDENETTI. It does have a certain ring to it. Some of you guys out there who have strayed from the underground path ought to do a comic story using all well-known names & censorship be damned! ** I made my trip cross-country and back in one piece. At Dirt Cheap, a combo comix & record store in Lincoln, Nebraska, there were no recent ugs on sale, indicating they have stopped ordering them and are just selling out what they have stockpiled. Drug-stores have dropped all comics. 7-11 stores are the only source. ** METAL HURLANT 3. Great old-fashioned BEM cover & a fine article & pix on Druillet. It's

in French & worth learning the language to read. Futuropolis, 130 Rue Du Theatre 75015 Paris, France. \$2 pp. ** ORB you get from 660 Bloor St. West #1, Toronto, Ontario. \$1.65 pp. ** Doug Hansen's comic class in Fresno did a comic, Valley Fever, and he's published FREZNO FUNTIES 2 as a tabloid. All information on these from him c/o 655 W. Dovewood, Fresno, Ca 93704. ** Pandemonium Express up to #8. Donate a quarter to the cause & get some copies. 5350-A Manila Avenue, Oakland, Ca 94618. ** Roy Crane, Hal Foster, Harvey Kurtzman, Fred Wagner, and Burne Hogarth guesting at Orlando Con '75, August 16 & 17. Info--561 Obispo Ave, Orlando 32807 Fla. * Jerry Siegel at San Diego Con, July 30-Aug 4, El Cortez, S. D., Cal. I'll be there so if you want to say hello, leave me a note at the registration desk. Be sure to pick up the special George Metzger issue of COMIX WORLD at the Con. * STAR REACH 2 & 3 & Lee Marrs' PUDGE 2. \$1.25 each pp from Box 385, Hayward, Ca 94543. ** Crumb completists: He did album covers for YA300 L-1047 (Ukulele Ike), L-1051 (Hokum Boys) & L-1043 (Please Warm My Weiner) \$6.95 ea. Yazoo, 245 Waverly Pl, New York, N Y 10014. **Christiane & Les Hancock are involved in a dissertation on ugs & they sent me some interesting correspondence with the Library of Congress. This note from the serial division: "Although most of the underground comics are copyrighted, a decision was made not to retain these comics in the Library's permanent collections available for public use." (ltr dtd June 10, 1975) What does the serial division have available? Stuff like two issues of Truckin' & Moondog #1, but no Zaps or Freak Bros. 25 comic in all! Sez Les: "Lots of people believe that the Library of Congress is this great uncritical collector of everything in print. As a matter of fact they don't even keep all the books that are sent to them for copyright." *** Well, you Barbarian fans are in for it. Bob Sidebottom not only has the fourth ish of BARBARIAN ready for you (at \$2 with a nice Jaxon color poster centerfold), but he's got Trina, Ron Harris, and Barney Steel in the first ish of BARBARIAN WOMEN. In California 2, you'll find Ed Watson's "Love Tree Comics," a take-off on "The Sorcerer's Apprentice" by John Williams, plus the first installment of an ug comix index (A-C) and bibliographies of Jim Starlin, Frank Brunner, and Barry Smith. Student of mind, Steven Johnson did biblios of these artists just last summer--you don't suppose? Bob's at 73 Ea. San Fernando San Jose, CA 95113.

Did I recommend NEW PALTZ? Yeah. So I do it again. I know a couple of you didn't get your copies, so drop a note to Vince Kimszal at M & M & he'll square it

with you. Mike Gilbert moved, causing the mix-up. Incidentally, Mike's strips have continued to run in Berkeley BARB through the change-over in editorship. Peter Stancil split to freelance once again and David Armstrong has taken over. Seems the comix are out. Looks like we'll have to wait for Shelton and Sheridan to finish the Fat Freddy book to see the rest of those pages. Yes, I know the paper is taking on that deadly serious tone (Rampartsy), so don't tell me about it; don't read it. Somebody asked me what I read lately. Yeah, Clay, stop acting like James Joyce, and express some opinions. Well, I read the Spirits, a lot of movie biographies, Max Brand westerns, early furry animal comics, most of the nostalgia books (the latest of which is the collection of Betty Boop strips from the mid-thirties put out by Avon this month). I loved Marco Vassi's collection of short stories and essays, Metasex, Mirth and Madness (penthouse) and would compare "Bowel Boogie" with Crumb's classic fantasy about Sam the Plumber in YOUR HYTONE. I like HUSTLER MAGAZINE & think it and the sex mags like SCREW are more unrepressed

than political papers like the BARB & LA FREE PRESS. I can honestly say I have never been censored by the sex mags, but have often had to omit certain words & images to fit my prose to the BARB or FREE PRESS style sheet. As a reader & writer, my likes & dislikes are capricious. I'm not the same person now that I was when this newsletter began & neither are any of the ug cartoonists. We've all learned a lot and there's more to come.

-Clay
Geerdes
4 July '75



in Amazing Adult Fantasies.
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over 18. \$1.00 post
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THE NATIONAL CRUMB

NUMBER ONE

AUGUST, 1975



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SALLY THE SLEUTH

by BARREAU

WINNING HER STRIPES



SALLY WAS IN THE AVANT-GARDE OF THE UNDERGROUND DURING WW2. THIS EPISODE FROM SPICY MYSTERY 5-42.



LOOK FOR SALLY'S NEW ADVENTURE NEXT MONTH



also young & beset with restrictive parents. I wasn't let out at night nor allowed to drive a car, which probably kept me from most of the pitfalls of teenage life, alas. (I didn't miss much. I have little nostalgia for the Eisenhower years. short hairs & long skirts & only bad girls "did it.")

Heading columns in s.f. mags., I found out about s.f. fanzines & sent for some & soon got active in fandom, met hitchhiking s.f. fans, went to my first s.f. con in '58 in Southgate (L.A.) which like legendary first love was the best. Thru s.f. fans I discovered beatniks & took to reading Kerouac & Ginsberg & J. C. Holmes & dropping into the City Lights bookshop in North Beach.

I drew comic books in my notebooks in high school & wrote stories like the stuff in R. E. Howard & Lovecraft. After that I tried to be more arty in my art. I wanted to be a beatnik, too.

Spent two years in the Federal Forestry earning money & getting exercise in the great outdoors. I had a beard, was buying folk music records & then--I bought a junky old Harley '74, a 1946 model. I didn't even have a driver's license. I survived that somehow but since have a tender fondness for harleys & Indians, machines with a distinct class apart from European bikes.

In the early 60's, I moved to San Jose, Calif., with my folks, quitting my job and entering college. I studied art, avoided having to look for a job, dodged the draft, & became exposed to the college atmosphere. With that, I became less and less active as an s.f. fan. College was interesting. I had no goals, I merely dug the closed environment, got exercised in all kinds of art & found out what I was real poor at & what talents I did have. On the side, I took classes in history & literature. I flunked biology & anthropology & such classes as I couldn't get my teeth into. I bumped on in this manner for years. In '63, it dissolved. I wasn't getting on with the people I was living with (I had been living with a girl for all the wrong reasons) & I had no money & couldn't find a job. I spent part of the summer in Nevada, around Silver City. A lot of the Beats I'd known in the Bay Area were there, diggin' on country life & Indians & peyote ceremonies, livin' in shacks or tipis or their trucks, smokin' dope. Here I first encountered the I Ching in use. It was colorful. Early hippies with their pick-up trucks, winchesters & dogs. In some ways it was a hard, mean life, but it was all the

more romantic. This is a big influence. In the fall I couldn't afford to return to college & I didn't want any more of it anyway so I got drafted and that settled the problem of what I was gonna do. I had nearly been drafted before, but I had to be investigated for political subversion--this due to my attending parties thrown by s.f. fans in the old I.W.W. Hall in Oakland. I wasn't into politics & so I didn't know how to make the most of the questions they asked me.

So I was drafted in Oct. '63. I had no concrete objection to going, I just didn't cotton to the idea of being used. The worse they could do was send me to Korea (a bit) and the next worse was Viet Nam. I knew a little about the war in Asia but I couldn't believe the newspapers & figured if I did get sent over I'd find out firsthand what the actual picture was. I spent two years in an office in Oklahoma. At first I spent my time drawing, mostly from memory--people & places of the year before, parties, folk music bashes, Nevada. I started an after-the-bomb type story set in Nevada but it petered out as army routine settled on me. Surrounded by little to do but booze it up, I gave up drinking and returned to reading comic books. I took to the new Marvels and was particularly taken with Kirby's very exaggerated, very comic book art drawing style. In '65, I got out early to return to college. The war had escalated an' everyone was getting shipped to Nam. I bought an old Chevy panel truck, fixed up the back to live in, took my severance pay, and went to Santa Fe, N. M. where most of the folks I'd known in Nevada now lived.

I arrived in San Jose, Cal. in time to begin the new semester. I lived in my truck & began to re-enter civilian life. I had been surviving on army weed and had yet to do acid but I soon did and dug it. It was a new world. Many of the folk & blues musicians I had known before were now into electrified R & R. Previously, I had been snobbish about R & R, save for the Beatles who, of course, weren't just R & R but something else. So I went to see this nonsense, the first dance was "A Tribute to Dr. Strange" in San Francisco at the Longshoreman's Hall with the Charlatans, etc. It seemed like everyone hip was there. At least I saw lots of old friends from Cal, Nevada, and Oregon. The music blew my mind away and I was reborn so I went dancing a lot that year. . . . As an old s.f. fan, I thought there might be some comics-zines & sure enough some dude I ran into who was affiliated with s.f. fandom showed me some issues of Fantasy Illustrated by Bill Spicer so I got in touch with Spicer. We both regarded comics as a medium, like film is a medium & due serious respect & regard. (cont)

COMIX WORLD--GEORGE METZGER SPECIAL--AUGUST, 1975.
Copyright by Clay Geerdes, 915 Indian Rock Rd., Berkeley, ca 94707. World rights reserved. Subscription: \$3 for 12 issues. All back issues: \$5 (quantity limited). Ads: \$5 for 2 x 4" copy per month. Collectors send want lists. In this issue, I'm presenting George Metzger, the author of Moondog (3 issues), Truckin' (2 issues), Panoply Mind (Promethean Enterprises), and numerous Science-fiction stories which have appeared in Slow Death and Brain Fantasy, and most of what appears here is in George's own words. Written April 24, 1975:
"I was born in 1934, under Cancer, in Illinois. Came to Cal. when quite young & mostly have lived in Northern Calif. I've always had the urge to draw & have done so since a wee tad. Comic books were some of my earliest reading matter & I have recollections of copies of Loony-toons aiding my comprehension (about 3rd grade level). While my parents bought me only funny animal comics, I didn't become nuts about them. My parents fed me lots of boy's books about dogs & horses till I was sick of them. My mother was a librarian (& like every librarian I met despised Oz books so I never read those till I was an adult) & she turned me on to the Heinlein juveniles. I became engrossed with s.f. I went on to Burroughs & s. f. comic strips & comic bks. In strips I was an avid collector of Buck Rogers, a strip I found much more dynamic & atmospheric than Flash Gordon. I was into Alley Oop heavily before long & into Casey Ruggles, a western by Warren Tuffs, whose works I kept track of. (I am a bit of a western nut, the kind who never rode a horse but who didn't take to boots & cowboy hats till discovering bluegrass music). In the 50's I discovered EC's, the first being Weird Fantasy #17. Sweet madness. I bought everything E.C., even the horror, which didn't do much for me. I dug the s.f. & Kurtzman's war titles & his MAD. So we have Rick Yager, V. T. Hamlin & Kurtzman and his boys stoking my fires. I also read every s.f. mag. printed & dug the artists there: Emsh, Frens, Minlay & the neglected Cartier. I thought I might someday be an illustrator. I wanted to avoid commercial art, too. I was

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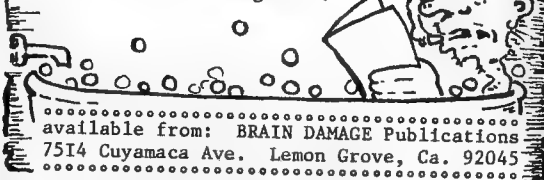
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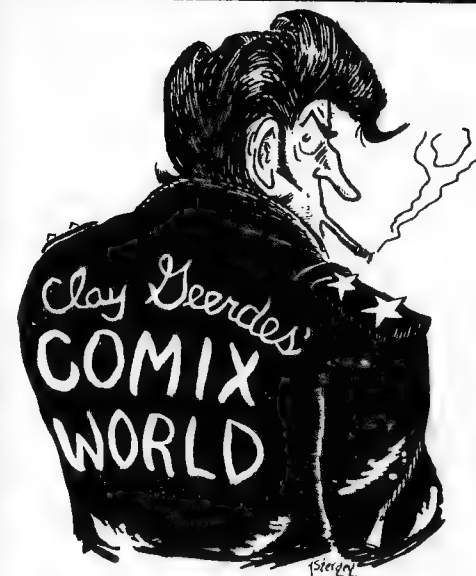
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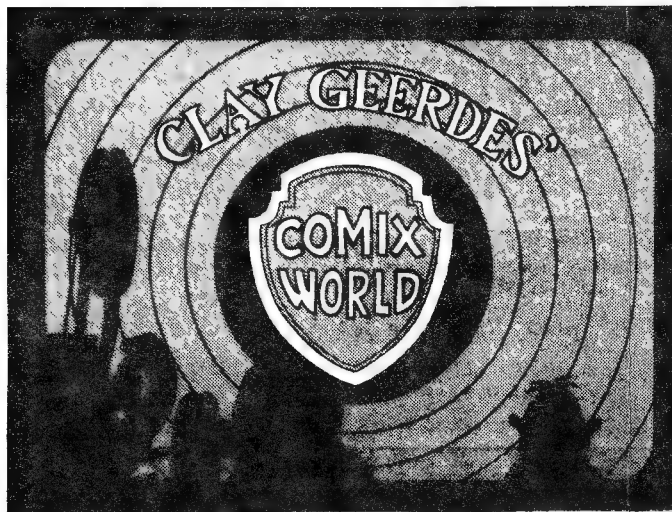
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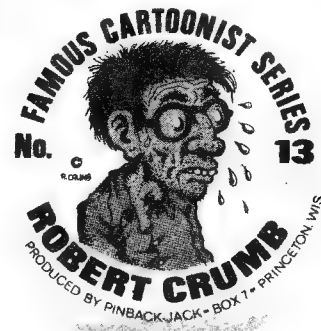
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COMIX WORLD 30. Copyright Clay Geerdes, 1975. All rights reserved. \$3 for 12 issues. \$5 for set of back issues. Money orders to Clay at 915 Indian Rock Road, Berkeley, Ca 94707. Collectors send want list. * First issue of the new comic tabloid published by David Tatelman, the SEATTLE SIMPLETON, is out. 35¢ pp from him at 4417 5th Ave NE, Seattle, Wa 98105. Art by Bobby London, Gilbert Shelton, John Workman, et al. Open to contributors, but query first. * At the San Diego Con, I met Warren Greenwood, an amicable young man from upper New York state, an ex-communal farmer, who, with partner Pete Von Sholly, has done two issues of ZERO. Warren reminded me of what I should have remembered, that his character, the Ultmato, was inspired by the Kingfish on Amos An' Andy who said, "Sapphire, I gonna give you an Ultmato." George DiCaprio and I sat on an underground panel, saying little, because little gets said on panels. George mentioned that FELCH was coming out soon, "the grossest ug ever." It's as boring being on a panel as it is listening to one. Later, someone asked me why I didn't say anything. "No one asked me anything." It was a Marvel/Monster/overground Con as it has been since the beginning, and I just accept it that way. The fanzine and overground artists who are now referring to themselves as underground are just trying to cash in on the tail end of something that's more--what? glamorous? Rebellious?--than finished. This is 1975 and even ARCADE, as nostalgic as it is, can not turn the clock back to 1969. Subscriber Larry Weir wrote me from New York: "It was nice to see that some of the earliest artists such as Kinney, Spiegelman, and Griffith are still going through creative changes. And that Shelton is funnier than ever, but most of the magazine seemed rather stale." * * * Scrimshaw Press has published R. Crumb's THE YUM YUM BOOK, and it's so beautiful and nostalgic and innocent. Crumb says in his introduction that the book seems somewhat adolescent and immature to him, because it was

drawn when he was a 19-year-old virgin, but I don't agree. I saw a lot more meaning in YUM-YUM and prefer it to his later pedantry. The Scrimshaw edition is hardback and is printed on nice vellum in full color. It's all comic art, a story done in that early Fritz the Cat style, one influenced by fairy tales like Jack and the Beanstalk and The Frog Princess. Main character is a "sad, hung-up toad named Ogden." \$7.50 from Scrimshaw Press, 149 Ninth Street in San Francisco, Ca 94103. The Crumb button below is one of a series. \$1.10 pp from the address



formation on BAREFOOTZ author, Howard Cruse. Denis said his new books were SNARF 6 and BIZARRE SEX 4. Out this Fall. Jim Himes was on hand with some of his art for FORBIDDEN KNOWLEDGE 1 (two pages to go, and that's why you haven't got the book yet--sorry for the delay he says--It's incredible art and worth waiting for, I say.). * * * Weird trips. The first underground character to be represented in costume form at the masquerade ball? Cheech Wizard. He was all over the El Cortez hotel. Even weirder was Vaughn's brother, Vincent Bode, doing the cartoon concert (Vaughn Bode died July 18, 1975, in Oakland, Ca.). Irony that Cheech-Wizard should be on the cover of the MEDIASCENE Steranko was autographing for his fans.



Inside the issue (#15, 9-75), Steranko wrote: "From our point of view, it seems quite clear how he has become a genuine super-star among his peers, a rainbow rocket that has only just begun to accelerate." Bode's "Confessions of a cartoon gooroo," meanwhile, reads like the Cartoon Messiah's farewell. He has gone "on toward the mystic, far away delta, and the open Seas of Death beyond." Meanwhile, in the dealer's room, Bode's comix and posters and t-shirts were selling faster than 10¢ Action 1's. Perhaps Jack Katz is right when he sees the major trend of the mid-seventies as necrophilia. The DCC him: BAREFOOTZ SAVAGE movie is certainly that. * * I met Will Eisner and yep, he wears grey suits like the commissioner and never stops smoking his pipe even to eat. * * Avon Books has come out with a lovely BETTY BOOP BY MAX FLEISCHER

which reprints 52 Sunday pages from the mid-thirties, drawn by Bud Counihan. It's \$3.45 pp if you don't find it at your local bookstore. Avon, 959 Eighth Av, N Y, N Y 10019. Panels on this page are from that work. And how can you live without one of the Betty Boop Fan Club buttons? Same place you get the Crumbs. Boop t-shirts? Last Gasp, P. O. Bx 212, Berkeley, Ca 94704. \$6 pp. * * COMIX READER 121 sez ugs trying to surface & gives COMIX BOOK & ARCADE as examples. No doubt, CW readers will find a lot of humor in that statement. Oh, Denis Kitchen says he may do COMIX BOOKS 4 and 5 with Krupp. 8-4-75 CG.

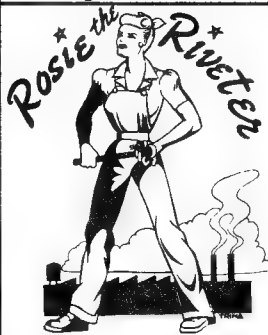


Metzger had just met Bill Spicer and discovered another who felt as he did that comics were a serious medium. "I promptly began drawing up strips for him. I did one for Star-Studded Comics, a super hero-oriented zine from Texas. In '67, I began doing 'Beyond time & again,' a strip in a weekly format, for a local underground paper published by 2 local dudes, Bill Craddock (a former biker, altered by acid to higher things--he is now a writer, one of his books "be not content" is about the early days of acid in his area & a damn good book, better'n Thomas Wolfe) & Andy Clausen, a local poet in the Ginsberg tradition, given to outrageous public readings in the nude--he had been a marine, who after turning on to acid had been kicked out of the marines for telling his sergeant he loved him & for eating a dirt sandwich during inspection by his commanding officer. The paper didn't last even a yr, but I drew with inspiration. I even got \$10 or \$15 an issue for my work. I took a job. I worked in a silk screen printing shop printing op-art posters. I had to. I now had an apt. (one room \$35 a month) 2 trucks (Chevy panels both) & a lady (Bethanye, aged 18--ah, young love). The poster craze was on. I dug Rick Griffin & bought back issues of Surfer mag to get his older work. The Haight was in flower. Underground comics popped up. I went & met Crumb & Griffin & Moscoso & got to be friends with them. Crumb, Griffin & Shelton told me to do comics. I was hesitant to do it as my work wasn't like anything then in print. But they persisted so I went to the print mint who snapped me right up with open

arms." "How did you happen to appear in Voice of Comicon and Promethean Enterprises?" "Rudy Franke, who lived in San Jose, simply looked me up & asked me to do something for him. I had an idea for a strip inspired by the huge city in Russ Manning's Magnus Robot Fighter. so I did that. corben was appearing in there (VofC, ed.). Promethean was a project of a number of San Jose comics fans, Bud Plant & his friends who went into the comic book store business & Al Davoren, a collector of everything (He turned me on to Parrish among other things.). So when they decided to publish they asked people they knew whose work they dug. Every issue taught them something & each succeeding issue got further & further out. The strip that was run in there was one I had done in '65 when separating from the army, redrawn." "How would you describe the kind of material you did in works like Moondog? "Moondog and kaleidasmith and 'Panoply Mind' are s.f. fantasy of the after-the-holocaust genre. They reflect my interest in s.f., psi-powers, the old west, hippisms, steam-powered things & my waning interest in black powder pistols. Truckin' is more personal--the first issue was begun near the end of my first visit to rural Canada, a very exciting, inspirational summer. (I had quit my printing job that spring so I could draw as much as I wanted.) Almost all that first issue deals with incidents in my life that summer, fall & winter. The day's end non-verbal strip alludes to the Steve Gaskin caravan. I'd been attending the Monday night class for a year or so, clarifying my personal beliefs. Truckin' shows the influence of the old s. f. fanzines. I'm not doing so much now. I have

TRINA AT THE NEW YORK COM. JULY 1975: "New York was wretched. I was prepared for the heat but had forgotten the humidity. It was like being slapped in the face with a wet washcloth. At least the garbage strike was over, but the smell remained. The Commodore was mercifully air-conditioned and swarming with cartoonists and fans. There seemed to be quite a few Europeans wandering around: I felt very Hands across the Sea.

The Air Pirates had a room downstairs where they sold drawings to pay for their trial; they seemed to be doing gorgeously. Denis Kitchen was there selling his Famous Cartoonist Series buttons. Betty Boop and Rosie the Riveter sold out.



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lots of ideas--just no outlet. i'm too far out for the pro-comics (or so those N. Y. people might think). I look on all my art as me learning what i can do, what there is to the medium, etc., so it is all kinda experimental, not just the Mal-ig strips. when I first did comics they were very wordy, & i trimmed them down a bit--kurtzman was very economical with space in his war-comics. i was into japanese comics for awhile which are very visual, very film-like, & i took to doing more visual stuff, letting the story be told by visual action & dialogue." As of this writing, George Metzger is living and working in animation in Vancouver, B. C. He did an 11 page story for BRAIN FANTASY 2 but the book went to press before he got the art in. Readers who would like to write to George may send their letters to COMIX WORLD. Put your letter to George inside a second envelope and send to me. I will forward these to George. I know from my letter file that Metzger is one of the top favorites in ug comix. He is also one who always seems left out whenever articles on the comix appear. I recommend him to those fools who continually equate undergrounds with sex and pornography and random violence. I consider Metzger the essence of what many of us thought of as underground in the lost years of Haight-Ashbury, a man who had the vision of that new world just over the horizon where we would all be brothers, that world where we would be building something inside as well as outside of ourselves. His art makes me feel good. Just to look at his roads and trees and mountains is an upper. Thanks for telling us your story, George.

8-5-7

*****ENDNOTES*****

Greg Irons designed KSAN'S Ace of the Air ways t-shirt & It's \$4 from KSAN, 211 Sutter St. S. F., Ca. * Natural Superiority of woman in FETTER TIMES 17. Sam Roper talks about Wonder Woman, "America's Foremost Feminist," on p. 19, but is she really? * From the guys who did NEW PALTZ Comes COMIX UNLIMITED

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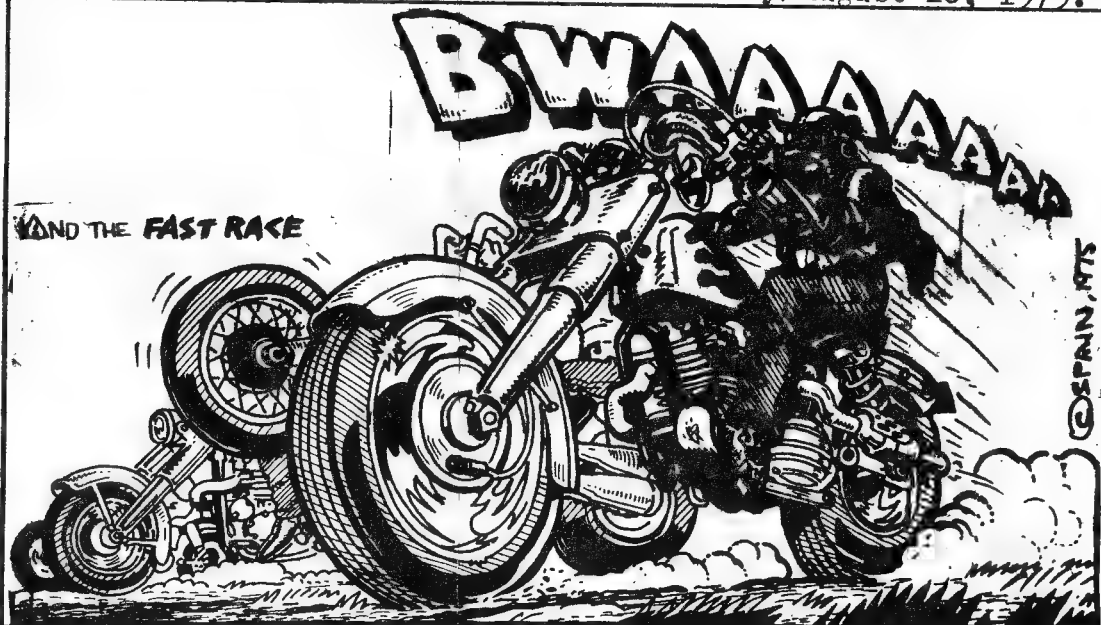
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COMIX WORLD 31. Copyright Clay Geerdes, 1975. All rights reserved. \$3 for 12 issues. \$5 for a set of all back issues. Money orders to Clay at 915 Indian Rock Rd., Berkeley, Ca 94707. Ads are \$5 for 2x4" camera-ready copy for one issue. Send want list if you collect. * Biggies for the month are ZAP #8 and FELCH. ZAP #8 has cover by Crumb, "What Gives?" (more Crumb pedantry), "The Swap," (more mutilation by S. Clay Wilson), a new Coochy Cooty story by Robert Williams (see panel right), Wilson centerfold, "Innocence Squandered" by R. P. Williams, "Field Meet," which gets my vote as one of the finest bike stories every drawn, by Spain (see panel right), "The Hairmobile" by G. Shelton, and Victor Moscoso's version of "Rumpelstiltskin." All of the art is impressive, but I found the tone of the book depressing as hell. * Felch (\$1) is destined to go down in history as the ultimate study of anal-sexuality. Published by Keith Green (Box 11101, S. F., Ca 94101), the book has been in the works for over two years. Williams did the cover. Featured are Williams, Wilson, Crumb, Jim Osborne, Spain (who has a 3d issue of Subvert and a 4th Insect Fear as well as Stomp in store for you fans in the near future), Bill Stout, Joe Schenkman, Mike McMillan, Evert Geradts, and Jay Lynch. All were given total freedom

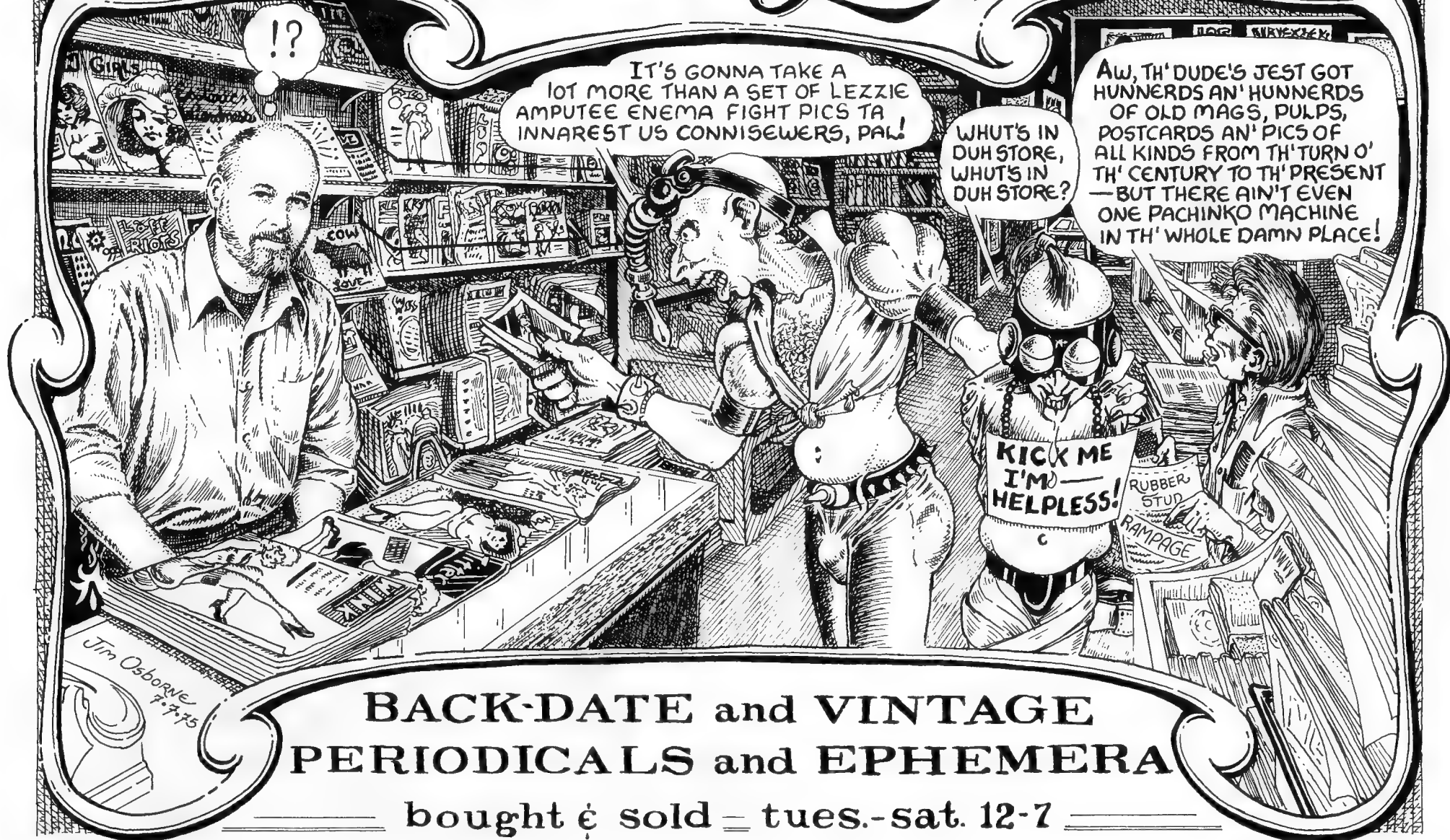
with the understanding that felching be a part of whatever type of tale the artists told. FELCH CUMICS is definitely not for kiddies. ** ARCADE 3 is out. APPLE PIE & THE FUNNY PAPERS are dead. * Many letters coming in re Bode's death. I'll print what I can in a future CW. * Rip Off Press, Bx 14158, has a new catalog comix paper out. Lot of pix & stuff you collector folks will wanna have. Better send them a quarter postage. * Dan O'Neill on the Air Pirates trial in City of San Francisco mag, 531 Pacific, San Francisco, Ca. * * THE FIRST KINGDOM #3 out in the Fall from Comics & Comix. * The Magazine has several autographed Rick Griffin posters. Mint. At San Diego Con, pages from Man From Utopia were selling for \$500.00! * Guy Colwell's paintings may be seen at Nanny Goat Hill Gallery in S. F., 3205 Folsom, Aug 30-Sept 22, Noon-7 daily. ** Luke Short, my favorite Western writer, died this month in Aspen, Colorado. He was 67. Real name was Fred Glidden. *** Yes, Rand Holmes is still doing covers for GEORGIA STRAIGHT, 56-A Powell, Vancouver, B. C. You have to subscribe to get them, and I don't know the current rates. -Clay/August 26, 1975.



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The MAGAZINE

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COMIX WORLD 32. Copyright Clay Geerdes, 915 Indian Rock Rd, Berkeley, Ca 94707. Sep '75. \$3 for 12 issues. All back issues for \$5. Logo for this issue courtesy George Erling, whose work appears in COMIX UNLIMITED. More on Bodē. To those who have asked why there has been no National coverage on Vaughn's death, I've no answer. I'm printing the rejection I got from Rolling Stone per se. Got a similar note from Esquire. National Star (From L. A., not the Midwestern tabloid) ran my obituary uncut in #38. I sent it to 30 publications to be printed free so people would get the word. Second issue of Seattle Simpleton will feature Bodē and that should be ready by October. From R. W. Main: "I only had the privilege of meeting Vaughn briefly at a couple of very crowded cons, but I loved him. I've followed his head through his work since '70, and to me, he was IT. The compleat artist. The only possible cartoon Messiah. . . Cuyler W. Brooks, Jr. & George Beahm used to do the Bodē Bulletin & were at one time working on a Bodē Index of all his published work. Can anyone give me any news on the status of this project?" I'd like to know, too, so if you have information, send to COMIX WORLD. From Geo Metzger: "his strips & their humor were full of pain & frustration & death, void of optimism. I find his death very ironic, like the punch line to one of his cartoons. That has more impact to me than the coincidence of him being 33 years old on his death as the Christ was supposed. this jazz of him being a car-

toon Messiah--well, I wish I had had time to talk with him more & try to find out how he visualized himself. Messiah for whom? What was his message? He was very like some kind a superstar; he was showbusiness, a step removed from comics, for he performed before an audience directly. I'd of liked to of seen a show & heard him do those (Brooklynese?) dialects he gave his characters. Bodē, strangling to death in a locked room in his brother's empty house. . . I feel I don't know enuff of the story. Just as I never knew enuff of the man himself. he was a bit too ethereal." From David Tatelman in Seattle: "I don't understand why the news media in general hasn't said anything about it. He was one of the most prominent cartoonists in the world by any standards." He was that. I've had to bump the Women's Issue up again. Haven't gotten together with them yet. * * You folks in Europe can attend the Tante Leny Expo in November. Evert Geradts says Leny 19 is at the printer. The Leny show is in Rotterdam. Title-holder for printing the World's Smallest Magazine is now held by Tom Hosier. Modern Correspondance 3 is only 4 times larger than a normal 10-cent stamp. If you can't live without it, send 40¢ to Tom at Box 253, Plymouth, Ct. 06782. * * Maggie & Don Thompson didn't have much to say that was good about Arcade in their "Beautiful Balloons" column in Buyer's Guide #95. I loved Grumb's story in #3 and was glad to hear he is at work on a new comic. A fine storyteller he is, a preacher he's not.

ROLLING STONE

625 Third Street San Francisco California 94107 (415) 362-4730

August 25, 1975

Clay Geerdes
915 Indian Rock Road
Berkeley, CA 94707

Dear Clay Geerdes:

Thanks for your letter. I checked out your idea for a Vaughn Bodē retrospective with the editors, and they felt it was not for us. I'd be happy to pass on any other story ideas you have, though, so keep in touch.

Sincerely,

Abby Bard

Abby Bard
Editorial Dept.

AB/drk

The AMAZING SHATTERPATE



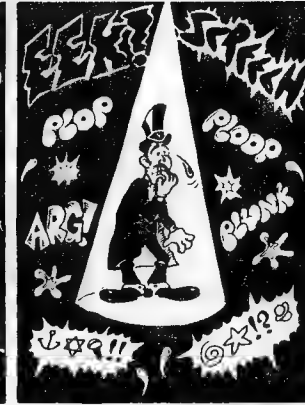
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MONEY BAG. Rocket's Blast Comic Collector 121 is a special issue on Vaughn Bode. It contains a retrospective view by George Beahm, an update of his article from BODE BULLETIN 8. Nice mag. Comics & Comix (see ad) carries it. \$1.50 pp. * Dave Geary's 1st ish of Gopher Freedom is ready. \$1 pp from him at 701 7th Avenue, N. Saskatoon, Saskatchewan, Canada. * Bondage fans will be happy to know that two volumes of BIZARRE COMIX are ready. The first contains Eric Stanton's PERILS OF DIANA. The second Gene "Eneq" Bilbrew's DANGEROUS FLIGHT OF PRINCESS ELAINE. \$5.50 each from Belier Press, P. O. Box "C", New York, N. Y. 10028. * A nice color page by Lynch in October OUI. * Warkentin's THE PHANTOM FLASHER has been appearing in a sex tabloid called IMPULSE. * Greg Irons did a beautiful cover for Round Records disc OLD AND IN THE WAY, featuring Jerry Garcia & others. * The Tubes have a fan club. P. O. Bx 822, Mill Valley, Ca 94941. * To your right is Erica Von Klitt, legendary flying countess whose tale is told in a great underground comic from Pooh Bear Productions. PURE JOY COMIX #1 is just that. It opens with Rich Chidlaw's "Wildroot on the road to Babylon" (story by Di Caprio!), then Jim Himes tells "The Hole Story." The book is rounded out with the funniest sex parody I've seen since SNATCH 1, it's THE "Valley of the Dildosaurs." 90¢ pp from Comix, P. O. Box 434, Hollywood, Ca 90028. * Yeah, I noticed Berkeley BARB's 10th Anniversary issue ignored the comix & where would Max Scherr have been without Beck, Crumb, et al.?



The AMAZING SHATTERPATE

... AND NOW FOR MY GRAND FINALE!



THE MAGAZINE, 839 Larkin, S. F. has a stash of Fillmore & other posters, so write and ask Trent if he's got your number. He's got stuff like COLLEGE HUMOR, BALLYHOO, SILK STOCKINGS, WINK, and a whole lot of second-hand erotic books and mags. * Vampirellization? Yep. That's what Ron Goulart's up to at Warner's. Three novels to promote the million-dollar Hammer version of Vampirella now being made in England. * * I read Goulart's Adventurous Decade, his \$8.95 book on the adventure strips of the 30s and it's my opinion that what's new in the book is about a monograph's worth blown up to book-size. Muddy b/w illos, and a bibliography that doesn't even pretend to be complete. It's for nostalgic folks & not the serious panelologist. * * First Kingdom artist Jack Katz has been openly critical of Marvel Comics at recent Cons & college talks & I may be mistaken but KAZAR 13 has a rebel character in it who is a lot like Katz. If you notice a lot of resemblance between DC's WARLORD & Katz's First Kingdom characters, you're on the right track. At least, they know what to imitate back East. The

third issue of The First Kingdom has gone to the printer. So has Last Gasp's Forbidden Knowledge 1. * Those interested in UNDERGROUND CON '76, contact me if you wish to back it, sell at it, buy at it, or just come to the party and get off on it. * Those YARROWSTALKS listed below are the real thing. Nice mint copies on book paper. First printing. I traded Bill the ad for a pair. * Rumor is Simon Deitch has a new up out-- SKULL KILLER. * Raye Horne's work in THE FUNNY BOOK is worth the 35¢ it'll take to get it from 1645 Folsom St. Suite 5, San F. Ca 94103. * COBBLESTONE is the paper for Art's sake & it's got a lot of quotations by folks like Joyce Sutton and Chin Lively & Sergio Aragones in it. Ask Phil Yeh about it. Fragments West, P. O. Box 1128, Los Alamitos, Ca 90720. Hear those scratching sounds? They're drawing out there! ARCADE 4 in November. C. G. 9-18-75

YARROWSTALKS YARROWSTALKS YARROWSTALKS
featuring

first underground art of Robert Crumb!
You may purchase first edition mint copies of Nos. 1 and 2 for \$3 each from Bill Lippincott, Box 72, RFD 3, Dover-Foxcroft, Maine 04426. Add 50¢ for postage. No delay if you send money order. Allow two weeks on checks. Justin Green in #1.

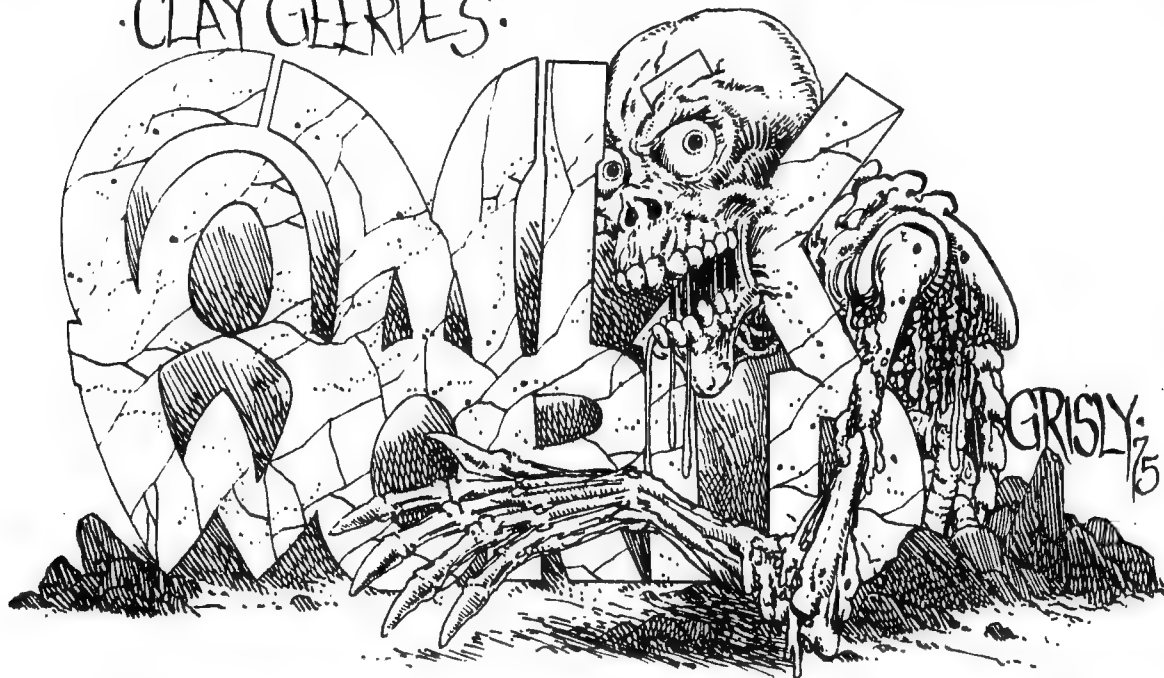


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CLAY GEERDES:



COMIX WORLD 33. Copyright Clay Geerdes, 915 Indian Rock Rd, Berkeley, Ca 94707. Oct, '75. \$3 for 12 issues. Ghoulish Halloween logo by TIM 'GRISLY' BOXELL, whose next comic work will appear in the new BIZARRE SEX. Tim works in animation in Minnesota and he's been writing and producing video tapes for local educational tv. Says he's done a story for a book Mike Gilbert is editing. Another tale may appear in COMIX BOOK 5 should that mag ever see print.* A note from Mike Moore who started the original L. A. Comic Book Company: "...enjoyed the Metzger article--hopefully when the real history of underground comix is written he will be recognized for the great innovator he is. A bummer to hear about Bodé; says something about u.g. cartoonists though, rock stars o.d. on heroin, Bode o.d.ed on religion."* If you happen to be a hot dog fetishist, then you and Mendel Marks have something in common and he's willing to trade you his mini-comic, FRANKFURTER FUNNIES, for your drawing of a weenie. He's at P. O. Box 6593, San Francisco, Ca 94101. ACADEMICRUMB. Guess where I found part of Crumb's "Whiteman" reprinted? Between "The Social Origins of Dual Consciousness" and "The Politics of Total Cultur-

al Experience" in Daniel Foss's FREAK CULTURE: LIFE STYLE AND POLITICS (E. P. Dutton, 1972). This is one of those turgid tomes that explains everything street folks do and take for granted in complex terminology designed to make it palatable to Deans and other polite characters who inhabit Mount Berkeley. It's further in that Lewis Yablonsky's THE HIPPIE TRIP. I can't wait to see what the sociology grad students will write about FELCH and FORBIDDEN KNOWLEDGE.* Jack Katz tells me his FIRST KINGDOM is being used in a class at Sonoma State College. Don't those people know it's an epic? That all 24 of those volumes won't be available until 1995? We were laughing about that over the phone. Both of us will be old men sitting in our rocking chairs when the grand finale takes place in Book XXIV!* Dave Geiser is hard at work on a 48-pager about carnival life.* Fred Todd says the Rip Off Press will be going to print with the 4th volume of the Collected Wonder Wart-Hog and Freaks soon. The Shelton/Richards reinterpretation of American history is progressing nicely.* Oh, Sally the Sleuth ran as a four page spread in some issues of Spicy Mystery in the 1940's.

I know, Selowan, and if you do win through to become my husband's favorite daughter again, he may consent to your desires.

Mother, it's the only hope I have.



Remember, DRANOK is sworn to uphold the code of separation between we Gods and the humans. Still, I wish you luck, You must love Dark-enmoor very much.

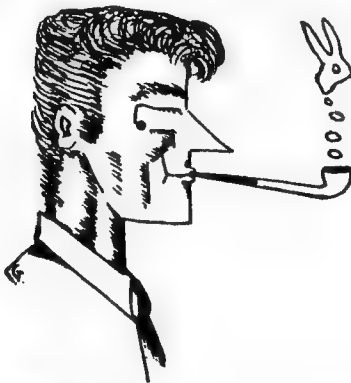
I do. And somehow I will have him...if I have to give up my immortality.

FROM FIRST KINGDOM 3 © Jack Katz, 1975.



PRELANCING: AN ESSAY. Anyone who works on his own in this country, particularly in the creative or expressive arts, faces a lot of problems. I'm going to talk about writing, because that is what I do, but all of this applies equally to cartooning. First off, I hate being a salesman. In college, I just wrote. I kept endless journals filled with reactions to all of the various strains of philosophy that came my way in the courses I took and the discussions in which I participated in the campus commons. By the time I reached grad school at San Francisco State, I would define myself as a writer when asked by others. Invariably, the next question was, "Oh, really, what have you published?" to which I would have to reply that I had not yet been published. "Oh," they would say, giving me that look every writer and artist knows so well, the sarcastic one which typecasts the speaker as a jive artist. Publication defines a writer and an artist in America, hence one becomes hungry for exposure in print. The only greater high for a writer than his first by-line is his first publisher's check. That is the moment of truth. It says nothing about the style or the quality of the writing, because the writer may have done a job to get that initial exposure that he will never do again in his writing career. He may have written free. The underground press got a lot of freebies a few yrs back when everyone was into writing and drawing for other heads. Many of us, more sober now, realize that people like Max Scherr are still making money off our labor with never a thought to any back royalties if, indeed, there was any payment in the first place. In the late sixties, I was prone to those long sociological raps I named surrealist pillows after the J. A. album, and Max Scherr and numerous other ug papers would pick them up and reprint them after they appeared first in the L. A. FREEP. I got \$20 for those, however long they ran. I got nothing for any of the other papers. The ug syndicate had a deal that said whatever was run in one ug member paper could be reprinted free by all others. This was a good trip for publishers, and a shitty one for artists and writers. It meant the bosses could run nothing but reprinted material and collect all the ad money for themselves. Most of the offices were run by slave labor (groupies, just "doing their thing" and "learning to put out a paper.") and only a few people on any paper really knew what was going down. Photographers risked their ass to get frontline pictures during the college strikes and the People's Park war in Berkeley and the couple of bucks they got for the prints is simply a joke. In the late sixties, everybody was heavily into "doing their own thing" and for some this was simple. Give them a j and they would go and sit on Hippy Hill in the Park and blow soap bubbles all afternoon, but for others it wasn't that simple. A cartoonist has to have his ink and bristol and a photographer has to have film & paper. Unless you're a rip-off, that means the money had to come in from somewhere. In 1969, ug writers got space rates that were lower than those paid in the 1930's. Some of the ug papers were together, communal, & shared what there was in money and goods. I never had the good fortune to work with any of these. At the time, I was writing contemporary history, and that is what I have continued to do, supplementing my serious writing with enough tongue-in-cheek hack work to keep the rent up. The first phase for me was that desire for exposure, for recognition, for clippings to show my friends to prove that I was in fact a writer and not a phony. The second phase came about when I no longer cared about proving myself to others. I began to experiment with styles, to play with words. I would

reconstruct the entire atmosphere of an afternoon on Haight Street by using nothing but fragments. Images of flowing red hair, beads, bells, white mini-dresses. Cockette Tajara strolling along Haight wearing nothing but a lace bedspread. Jerry Garcia standing in front of the Drogstore toking on the last of a joint that just left Pigpen's grubby hand a second before. Marty Balin, telling a small group of teenyboppers how he got started in music, under a tree on the Panhandle. Ron Thelin leaning over the counter in the Psychedelic Shop to take a handful of Oracles. "Well, look, man, if you think you've got the clap, git yore skinny ass down to the free clinic and get checked out, like you don't wanna lay a trip like that on your brothers and sisters, 'cause that would be a real bummer." Old Ukranian folks trying to decipher the lettering on a Wes. Wilson poster in the window of Mnasidika. The sound of "Sunshine Superman" coming from the doorway of Wild Colors. Janis Joplin trying on a pair of sunglasses that were supposed to have belonged to Jackie Kennedy in a shop called in Gear. A little group of pilgrims getting kicked off someone's doorstep for drumming with their beer cans. Everybody wanted to make music, but only a few had any instruments and even fewer knew how to play them. Signe Anderson of The Great Society was pregnant and someone wondered if Grace Slick would work out as the new lead singer. Almost before I knew it, the books began to appear and I knew I ought to do a book, but I'm not really a book-man. I know books. By the time they appear in print (at least two years after the work is done in most cases), a writer hates his work. Like writing in general. I know what I want to write. I don't want anybody telling me it will or won't sell. I can write something commercial and sell it anytime I want to. I know the mags and the papers, their viewpoints, what they will and won't run, how long or short the pieces, and I have no feelings about commercial art or writing one way or the other. It just is. Crumb does record album covers. I review comic books. Commercial work pays the rent, but it's somewhat less than exciting. A year ago, I started reviewing books again, not because I cared that much about reviewing, but because I needed the intellectual stimulus. It's a discipline to read and review a book. You have to say something in 500 or a thousand words & you know it's just hype for the book, but there's still something there. Like working a crossword puzzle. Phase one, I got the bylines and recognition; phase two, I went anonymous and learned all of the forms (articles, reviews, short stories, columns). Oh, I got rejected a lot along the way, and sometimes it was the idea or the photos, but mostly it was because I wasn't a member of the club. As a novice, I thought it was talent. Today, I know better. Talent often keeps you out. Connections are more important. (continued in a future issue of CW)



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HUGH HEFNER HAS COME OUT
ON ONE OF DENIS KITCHEN'S
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CLAY GEERDES' COMIX WORLD

Phil's

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WIMMEN'S 6 out soon. This issue edited by Becky Wilson. She made her debut with a cover for **Manhunt 2**. Ms. Wilson is now into art and film at San Francisco State. She did cover for the new edition of **People's Yellow Pages**. Interview will appear in **COMIX WORLD 35**. ***



That happens when a young woman drops out of the old life-style into the new? To find out, you have to follow **Even Eve's Far Out** comic strip, which has some excellent characters and more realistic dialogue than you're going to encounter on your tube any evening. The two panels here are from episode #12 and to get all of them, you'll have to do your own negotiating with **Storefront Classroom**.



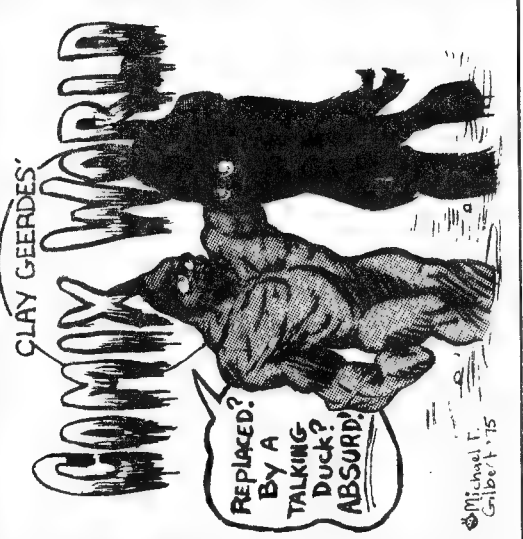
FARE OUT WARE

Do you think the Big Disney will get after ole Marvel for doing a comic about a Barks duck? Well, they sued those nasty underground cartoonists for adding a little here and taking a little something off there, didn't they? Howard The Duck. That makes two funny animals now eating at the Marvel trough, or didn't you know The Man-thing was one? * * Hank asked me why Bay Area groups didn't make use of local artists, citing some of the shitty album covers that have appeared lately. Well, that's tricky. The company and the budget and the artist's willingness to do a cover. Irons got to know a lot of people in music when he first came to S. F. He's a guitarist himself & he went on the Tom Donahue Medicine Ball Caravan. Rick Griffin knew most of the people in the Grateful Dead family. He's located down in L. A. now & that's where the big companies are anyway, I agree with Hank. Album art on the whole is horrible. I'm sure a lot of artists would like cover gigs, but that's just another one of those things that takes a hustler more than an artist. You have to deal with art directors & producers, etc. It's business more than art. * What I wanna know is when somebody's going to publish Joanne and Chris as a comic book. Foster's strip has run in the L. A. Star for years now & I'm sure there are enough good pages to fill out a book. It's one of the few comics that retains the flavor of the old grungy sixties bat-around roadie life-style we're all sentimental about.

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PROFESSIONAL PLASTER CASTER AND EX-ACID ROCK GROUPIE SEEKS WHEREABOUTS OF ROBERT CRUMB. FROM HIS SELF-CARICATURES HE MUST HAVE THE BIGGEST WANG IN ALL OF COMIXDOM. IN ANY CASE I'VE DECIDED TO BROADEN MY FIELD SO IF YOU KNOW WHERE HE IS PLEASE WRITE MYACINITH CARE OF THIS PAPER.

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COMIX WORLD 34. Copyright Clay Geerdes, 915 Indian Rock rd. Berk, Ca 94707. All rights reserved. \$3 gets you 12 issues. Logo by Phil Yeh, who has the art newspaper, **Cobblestone**, wherein you'll find a column devoted to quotations from cartoonists. The current question is "What responsibility does a cartoonist have to his/her culture?" California Comics cartoonist, Will Meuniot put it this way: "None, directly. However, if the cartoonist takes care of his responsibility to himself to continually develop and treat things that concern him on one level or another in his work, he will be contributing something to the culture by giving an image of it through his eyes." Any of you cartoonists want to philosophize, drop Phil a line. Some of you who are into exposure for your work might want to discuss it with him. * A few loose ends. Velvet Vice was never printed. The few pages done by Jim Osborne ran in **Arcade**. Schenkenman's **Gone** was never published either. Nobody has George Hansen's **Hot Nuts** (and is he glad?). **Tales of Sex and Death 2** has not been published. * Greg Irons has illustrated two books for **Bellerophon Press**, 156 Stewart St., San Francisco, Ca 94105. One is a history of **Pirates**, the other **All New Dinosaurs and Their Friends**. **Pirates** is \$3.40 pp. and **Dinosaurs** is \$2.40. Five dinosaur posters exist, all \$5 each. **Compleatists** may be interested in **Demian's Orbit Egoterica**, a set of black and white drawings. He's selling them for \$2.10pp. Query him at 127 Sunderland Rd., Amherst, Ma 01059. * **L'Escho Des Savannes** 11 has a three-pager by Wally Wood and another by Harvey Kurtzman and a lot of other nice things. * **Real Free Press**, Oude Nieuwstraat 10, Amsterdam, Netherlands, has four volumes of **Krazy Kat** now in Print. Fine reproduction quality. Write for their catalog & ask for U. S. prices (send an SASE). Larry Todd has finished **Tales of Fantasy**, a coloring book, \$2.40pp from Troubadour Press, 126 Folsom St., S. F. Ca 94105. * **Apple Pie** lives, says publisher Dennis Lopez. No more comix though. It'll be a funny photo mag and sell for 75¢. * Keith Green is publishing **Willy Murphy's Flamed-out Funnies**, a "very wholesome item," he sez.

Cobblestone

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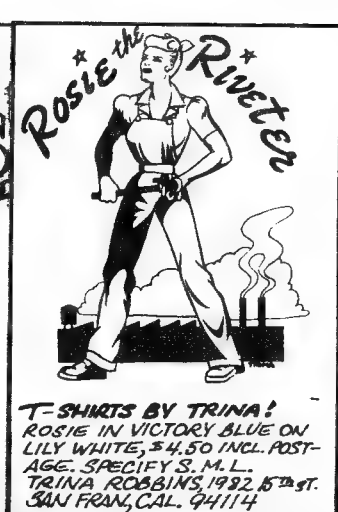
10-8-75

NOTE: This personal memoir concerning my own experiences as a freelancer during the 1960's may give some of you an insight into the milieu from which the comic arose. Fellow writers, photographers, and artists will find a lot of this territory only too familiar. Comments and parallel experiences are welcome. Bear in mind that COMIX WORLD has a large readership around the country made up of young people who are just beginning to try to get exposure for their art and prose, and my own writing is addressed to them. As a naive young writer/photographer, I spent many useless dollars sending mss and pix to mags, collecting for my trouble a mundane and unimpressive bunch of printed rejection slips. None of them ever explained all I really wanted to know--Why the mss wasn't accepted. I would mail off a masterpiece and wait six weeks to three months for a little slip of paper that said, "Sorry, but not for us." Not much education in that. Meanwhile, I kept on making the same mistakes. I still make some, but I'm a lot further ahead of the game today than I was in 1968. Major mags rarely buy freelance material. Most of their issues are thematic, and the lead articles are all assigned, to the bigger name writers as a rule (names sell, unknowns don't which is why one reads a lot of crap hacked out by name writers while beautiful stories often go unnoticed in little mags of small circulation.). Today, there are thousands of people who think of themselves as writers and artists and many of them submit material to mags and papers. The volume is impossible to deal with. Many mags simply hire people to sort the mail down to those people that are known and the others. The others get their mss back if there's an SASE enclosed. A few publishers who can afford it will send the stuff back anyway, but most won't. Mags that do buy a little freelance material hire readers to break down the incoming mail. Stuff that is incorrect in format (handwritten, pencil-written, polaroid snapshots, ink drawings on lined notebook paper) is rejected immediately. Material that shows the writer/artist knows how to submit for publication is considered. A reader will glance over the lot and if it catches his interest, he'll read the rest; if not, clip on a rejection slip, and move to the next one. If a reader does find some gold in the slush pile, there is no guarantee that the writer will ever see print. There is nothing to keep a reader or editor from xeroxing a mss and ripping off the idea before he sends it back to the writer with a form rejection slip. This is a common practice with some publications, and, contrary to what the ingenu writer may believe, it is a relatively safe one. Suppose you live in Baton Rouge, Louisiana. You send a short story to a mag in Chicago. It is returned in six weeks and you just send it out again. Meanwhile, that story is re-titled and re-typed with a few name and location changes and is sold to a local Chicago mag that is not distributed in Baton Rouge. The same thing can happen to a cartoonist. His art may be shot on negatives which are later sold to a pirate in Europe. The illegal edition may be sold privately in England or France with the American artist never knowing a thing about it. The freelancer has no way of protecting against rip-offs. Nobody can look at all of the mags & books that appear throughout the world each week let alone read everything in them. Most writers specialize in specific subjects and it's enough

for them to try to keep up on everything in their field. What you have to do is keep the guts of your article or idea to yourself until you've got an agreement with a publisher. That means using carefully phrased query letters and teasers. If you're unknown and unpublished, anything goes, because you've got to get an editor's attention and keep it or you're not going to get into his mag. You have to learn the business, too, don't think you don't. You have to know who makes the final decisions on the staff (where the power is) and there is no such thing as knowing too much about the internal workings of the publication. Every magazine is an extension of the publisher who runs it. If a publisher likes your stuff and wants it in, it's in, however an editor may feel about it. Freelancers usually deal with editors, and not with publishers, but never doubt that the overall philosophy of the publisher is the controlling factor. Either or both may be writers, but you can bet the editor is a writer whether the publisher is or not. This brings in a competitive factor. Last issue, I said "talent often keeps you out" and I meant that in reference to your relationship to your editor. If he reads your stuff and sees that it is better than what he does, he is threatened on several levels, and he may try to figure out a way to reject your stuff so that it does not appear in the same magazine with his. He may be an unsuccessful freelancer who didn't want to be an editor, but took the job to pay the rent. On the other hand, he may be a product of university journalism with a built-in prejudice against freelancers. I became familiar with this clichéd phenomenon when I was teaching. Those who joined fraternities and sororities banded together and rejected all the other students as GDI's (God-damned independents). Where school papers are concerned, this translates the same: you work on the paper for the privilege to fill the space with your own prose. You're not going to give any ink to those outside. Another way of looking at this is territorial boundaries. When R. Crumb did his first Zap Comics, he expressed in an interview (Promethean 5) that he hoped Zap would open the field to new cartoonists again, but what happened was a few cartoonists joined with him by the third issue, claimed the territory, and all subsequent submissions were rejected. This led to the formation of other titles and other companies. Territories are anathema to writers with a catholicity of interests, however much they may be accepted for economic reasons. I like to write about anything that turns me on and I always hated being stereotyped and pegged for the convenience of this or that editor. If you opt for a career as a writer or artist in this country, you will continually run into the conflict between what you want to write or draw and what an editor will print. If you're facile, you pick up the various styles and use them to pay the rent while you work on your own projects. Maybe you can retain your own identity and maybe not. I've been a drama critic and film critic for a lot of years in the Bay Area and the directors, publicists, actors, actresses, box office people, and agents, all know me in that role. It's one of many, and I seldom worry about it. I am aware of it, but I'm also aware that as a writer, I invent that character as well as the event he reviews. I know that drama critic just as Gilbert Shelton knows Wonder Wart-Hog, but I'm someone else. He

is the kind of person who enjoys theater and dance and opera and he appreciates those aesthetic experiences the same way Wonder appreciates his unrepresive pranks. In COMIX WORLD, I am the historian who keeps a running account of contemporary comics, but just what COMIX WORLD is few people understand. I could tell you that it is a complex series of inter-connected visual and intellectual images designed in such a manner that their completion will amount to the most exhaustive study anyone has yet produced of comic art; that it is one part of the complex nation-wide network of happenings-in-progress; and that, like the underground comix which stimulated its inception, COMIX WORLD is beyond the computer. It's not really a fan trip at all, though many see it that way on a basic level; there is none of the idol-worship of the fanzine in COMIX WORLD; indeed, I see it as a rare place where things are what they are. C.G. THEN AND NOW If you look at a Golden Age Sunday page and compare it with one drawn in 1979, you'll see a lot of radical differences, most of them at the expense of the contemporary work. A typical Sunday Peanuts is one sight gag stretched out to eight or more panels and sometimes fewer. A Bill Holman Spooky page from 1940 has eight panels and each one, including the logo, contains several intricate puns and sight gags. The plot involved Fenwick Flooky (ancestor of Crumb's Flakey Poont) with his cat, Spooky. The wit in Holman is both verbal and visual and he uses words to extend the meaning of his drawings rather than to paraphrase in the fashion of modern strip artists. Untroubled by realism, Holman created a world of absurdities filled with vehicles that couldn't work and characters who wouldn't stay in their picture frames. Coulton Waugh mentions Holman on p. 316 of Luma's reprint of The Comics, and he's barely noticed at all by Reitberger and Fuchs' History of the Comics, or the Couperie-Horn History of the Comic Strip. Those writers noted Holman's puns, but not his genius. In the first panel of a Spooky page from 1940: 1) location is given on a small printed sign tacked to the wall behind the clerk--Pet Shop. 2) The clerk has a pigtail, yet he's not Chinese (1940 was a period when ethnic jokes about 'Chinamen' were common.). 3) Fenwick Flooky's hat has two tops. 4) The cat sweater is stiff though empty. 5) A sign advertises 99 year leashes. In the next panel, Fenwick is shown wearing spats but no shoes, yet his cane has one shoe with an ice skate on it. He's walking toward home with the sweater he bought for Spooky the cat's Christmas present. In the background is another guy headed in the other direction carrying a sign that says, "Swap early. Fen takes the sweater home, hides it in the closet, but the cat breaks in, gets it on, and comes out wearing it. That's the action, but dozens of other ideas occur in each panel. Holman did them so they were integral and could stand alone. To him the panel was a microcosm.





COMIX WORLD 35. Copyright Clay Geerdes, 915 Indian Rock Road, Berkeley, Ca 94707. \$3 for 12 issues. Aviatatrix logo by Trina, whose next work will appear in **Bizarre Sex 4** (From Krupp, P. O. Box 7, Princeton, Wis. 54968, 904 pp) and **Titters**, an anthology of Women's humor to be published this fall. Don't write me about it though; I'll let you know when and where you can get it.* The American Comic Book Company has two nice items: their new catalog with a cover by Tim Broun and art by Pound and Stout; and a price guide to rare pulp mags. I recommend both. A buck to **ACBC**, P. O. Box 1809, Studio City, Ca 91604. More details will appear in their ad next issue. * **Snarf** 6 line-up includes Justin Green, George Metzger, Kim Deitch, Willy Murphy, Ted Richards, John Pound, Howard Cruse, Robert Crumb, & Denis Kitchen. Sez Denis: "I intend to build **SNARF** into the cream of our line." If you want a valuable link in the underground history, you need the 5th Anniversary issue of the **Bugle-American** (#216). 50¢pp from Krupp, it will put the mid-west ug papers & comix into perspective for you. A color cover by Kitchen & lots of strip reprints. Some readers may find Kitchen's strip on page 21 interesting since Crumb borrowed the idea and redrew it for the cover for **ARCADE 2**. * The Krupp buttons are doing so well that a second series is now being planned. * **Rip Off** of the Month Award to Steve Skeates for **Bug in the works** in **PLOP 19**. This is a complete copy of the cartoon, **One Froggy Evening**. Skeates just changed the frog to a cockroach. Rip-offs are routine in the Eastern comics (and quite a few--alas--undergrounds, too). That army of giant insects we saw in a recent **Hulk** last appeared in a **Charlton Blue Beetle**. * The Sierra Club Dolphin Book, **Mind In The Waters** is out in paperback (\$6.95, Scribner's). It reprints Jay Lynch's **Roxy** cover & talks about its subliminal meanings. * Don't you think Robert Crumb ought to be the guest of honor at Underground Con '76? We all know Bob doesn't like cons and if he doesn't want to attend, well, we'll just honor him in absencia. If you agree, write **CRUMB, YES!** on a card & send to CW.



Well, Doc Atomic was well worth waiting for, a book that will have you rolling on the coffeehouse floor. Beautiful cover, one of the nicest I've ever seen on an underground. Inside, the hip ancestor of Gyro Gearloose meets the "Lochness Monster" and gets involved with a flying saucer and it's all fun, but the snapper is "Pot Bust!" a tale in which Billy Kropotkin finds himself dev-

elopng a pair of nicely-drawn tits. Just how that comes about you'll have to read for yourself--I mean, did you think I'd spoil it for you? 90¢pp from Last Gasp.



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 - Dr. Atomic 3
 - Forbidden Knowledge 1
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 - Flamed-Out Funnies
 - Star Reach 3
 - Pudge 2
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 - Slow Death 7
 - Cocaine Comics

FLAMED-OUT FUNNIES



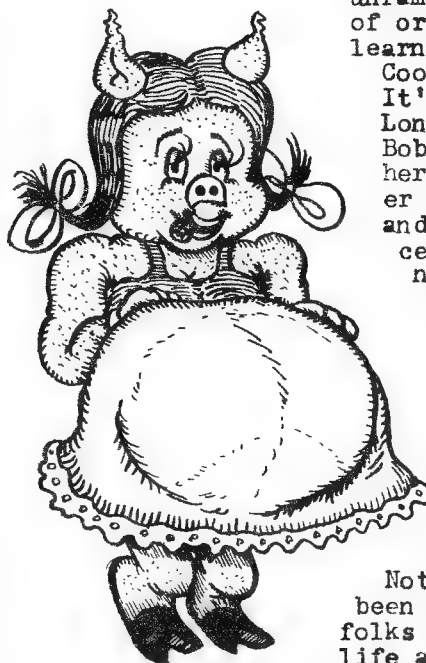
COMIX WORLD CONGRATULATES WILLY MURPHY ON HIS FIRST SOLO BOOK, FLAMED-OUT FUNNIES. Willy Murphy has been in the Bay Area for a number of years and he's one cartoonist who never fails to get the sleazy flavor of a lot of our local street life into his panels. Most of **Flamed-out** is reprint material, and, like **Nard 'N' Pat 1** (soon to be reprinted by Keith Green), it's a 24-pager. Willy's style reminds me of early Boob McNutt. He works with vaudeville routines as do Lynch and Crumb, and seems to prefer short gag pages to longer stories. His donut shop dialogue on Woody Allen as a millionaire loser should strike a lot of folks as timely. It's a nice, old-fashioned funnybook. I wish it contained more original material. It bothers me a little to see **Arcade** material re-run so soon. 75¢ from your mailorder dealer. 95¢pp.

FREELANCING. 3. The language tells you a lot. A freelancer submits, and an editor accepts or rejects. This puts the writer in the position of a dependent child and elevates the editor to symbolic parent. There are some things you can know about editors that may make you more aware about why they do what they do. They are people just like you and they have personal lives. At the same time, they are employees, responsible to whatever guidelines have been dictated by the publisher who owns the paper or mag they work for. The publication is an extension of the publisher and when you read it you get to know him. He is printing what he wants to print and all he's going to buy is more of the same. He may talk a lot about creativity and ingenuity, but those are simply in-words, best ignored by the writer seeking to get a foot in the door. An editor looks for the same stuff he's already got and he throws back anything unfamiliar to him (i. e., creative work). With the exception of an occasional sociological or political article, men's mags demand a sex angle in everything they print. It's all been said over and over from Esquire and Stag in the thirties to Playboy and Knight in the fifties, and what editors do is re-cycle the same material over and over. Panel gags are re-drawn and some are re-captioned. It's safe to gamble that the reader has a poor memory, particularly if he is not in the business. Sex papers re-run the same photographs every two or three months. This way they save money and increase profit. Daily strip art in the papers may be re-cycled. In the Scribner's edition of Bringing Up Father, There are two identical strips that have different routines lettered in the balloons.

An editor's job is to fill up his magazine and to make it look as good as possible with what he's got. He has to write a lot of the stuff himself, and sometimes he winds up re-writing a lot of the stuff he has bought for the issue. Though he doesn't know anymore about who the readers are than a publisher does, he has to work as though he were aiming at a specific readership. He knows who he thinks the readers are and he may or may not have any respect for them. Some editors serve up a mag as though they were slopping hogs. They have literary aspirations and they think that anyone who is weird enough to want to read a sex mag deserves only the worst. But the freelancer may never assume that attitude. He has to take it seriously. The grottiest piece of crap has to be done just right, just hard or soft enough to get the publisher's seal of approval. The ultimate crime is writing an academic piece for a pop mag. Avant-garde non-sexist prose is unsalable, particularly when it is written by a man. Editors watch trends carefully, but they don't change the basic style of a magazine. If it appears worth the gamble, a new mag is begun as it was in the case of Viva, Bob Guccione's ang-

wer to Ms. When it became clear to Playboy, that their fifties college readership had grown into a class of middle-aged professionals, they simply started Oni to pick up the new readers, assimilating a lot of layout techniques and eyeball kicks from the underground newspapers.

Editors--I know, I digress a lot--think in terms of space. What does that mean? It means there is room for so many photos, so many panel gags, and so much prose in a given issue. What determines the amount of space available? The number of ads received.



OTHER THINGS: If you are unfamiliar with the world of organized art, you'll learn a lot from Leland

Cooley's THE ART COLONY.

It's a pot-boiler with a Londresque (Jack, not Bobby), blond, super-stud hero, an unlikely painter who hits Laguna Beach and attains instant success on the gallery scene, but it does offer

a lot of inside dope on what some "fine" artists have to go through to attain fame & money. It's strongly anti-hippie, and the bias keeps it from being a significant study of the lifestyle of the 60's.

Not all communes have been bummers and not all folks who opt for country life are fleabitten slobs, but Cooley is just about as

critical of the art scene as he is of Big Sur & Venice. You can probably read the "good parts" on your drugstore rack, but if you don't see it around it's from Avon, 959 Eighth Av, NY, NY 10019. \$2.25pp.* From Simon and Schuster, Stan Lee's SON OF ORIGINS OF MARVEL COMICS. Reprints X-MEN 1, IRON MAN 1, AVENGERS 1, DAREDEVIL 1, NICK FURY 1, and SILVER SURFER 1. Minimum commentary by Lee between the reprints. As in the last volume, this one evades the true origins of any of the material; it's nice artwork if you're into Marvel, but useless as history. Since Lee went to work for Timely at the age of 17, one wonders about his loss of memory. What he refers to as new concepts are re-cycled Golden Age characters and ideas. The Angel is obviously a re-styled Hawkman, and Iceman is nothing but Jack Frost from a 40's FLASH. Timely began in '39 as an imitation of DC. SON OF ORIGINS is \$6.95.

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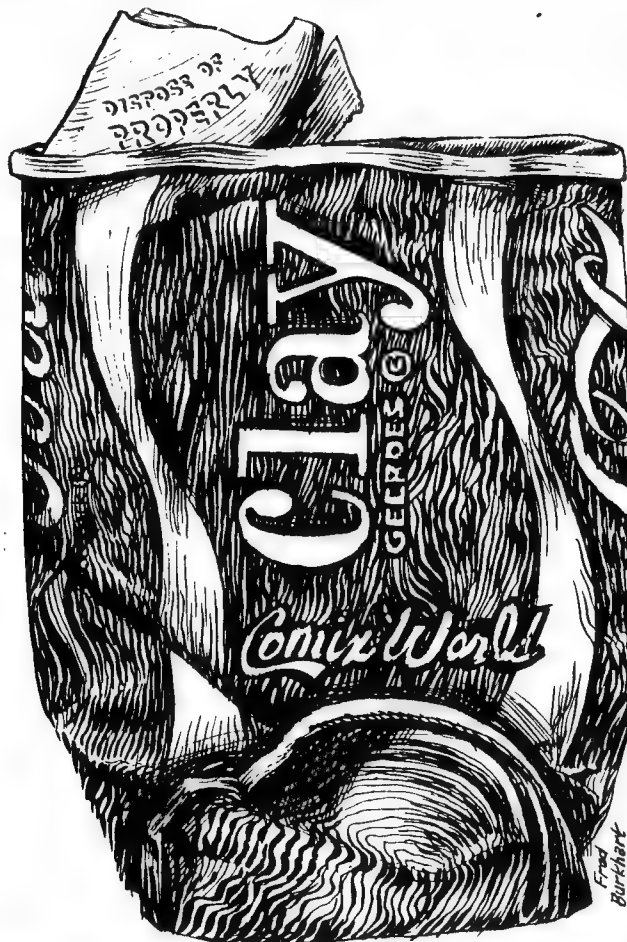
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COMIX WORLD 36. Copyright Clay Geerdes 1975. World rights reserved. \$3 for 12 issues. \$6 gets the first 35 mint issues! Vince Kimszol (New Paltz) sez I don't review books "in-depth", particularly those put out by individuals or small collectives. That's true. Doubt if I'll change. I used to say a lot more when I did columns for the ug papers. Problem is, Vince, the papers won't print anything I write about unknowns. That was one of my motives for starting this newsletter. The papers and mags demand proven stars. You send me the

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NOTE TO SUBSCRIBERS: The reason you get two newsletters in one mailing at times is purely economic. I often publish twice a month when there is a lot of comic action but I haven't the funds to do two mailings. * The number on your mailing label is the number of your last issue. Renew one early and you're sure not to miss any.*
NEW BOOKS: Lion and Lamb Comics by Paul Dufficey. Satyuga Novelties. 159 Whitecross St. London E. C. I. I recall seeing some of this funny animal material in an issue of It's All Lies. * Tales of Bozi-Sattva by V. Tucker Petertil. \$1.05 pp from him at 814 W. Church, Champaign, Ill. 61820. It's magazine-sized. 26 pp B/W, color cover. Has cover reference to the question that often fascinated J. D. Salinger: "What is the sound of one hand clapping?" This from Tucker: "I'm 26--a Scorpio--born in Oak Park, Ill. just West of Chicago--went to the Art Institute of Chicago two years--and I've lived in Champaign-Urbana about seven years--bought some land in Tennessee with about 30 other friends & plan on moving there next year--Right now I live in a communal house with 4 other folks, there's a mega-university (U of Illinois) in town but only one headshop with ugs. . . Basically, I got into comics after I decided to do "Bozi-Sattva" that's kind of ass-backwards. Back when I was an art student I was into turning on and wanting my paintings & stuff to tell a story--I started incorporating print into the painting and building all of these strange fantasy creatures. About that time I thought William Wiley was a real good

He had never felt so intimately alone with a real girl, a beautiful girl who was not some sniveling, adenoidal adolescent like Vanda Hardasy or her friends. Avis Nickel-Jean Porter was Big Time. Ever since the garbage on the bridge with Glenn and the old couple he had felt increasingly alien in his own hometown, no more truly with it and of it than were his mother and stepfather, a transient, a drifter, but with a paper in his pocket to Join the Navy and See the World. When he returned, it would be on different terms. He wouldn't have to take anybody's shit. All loyalties and local frustrations were finally canceled out. He just wished he could explain it to Avis, help her get out. "Will you write to me?" he asked. "What? Oh, sure."

Jack went into the trailer. He dug out all his stuff from the drawer beneath his bed: the model guns, his old ball glove, some clothes, a pair of beat-up baseball spikes with a pitcher's plate on the right toe, a ball cap and shirt he had worn when he pitched for the junior Civics, a barlow knife, a stock of comic books--Superman, Batman, Tarzan, Captain America, Fighting Heroes, Plastic Man, The Spirit, Sheena Jungle Woman. He bought the books secondhand, five cents each, three for a dime.

A pair of preview hits from Earl Thompson's TATTOO, a Signet Paperback.

artist. Soon I learnt about Karma and figured it was time to leave Chicago and stop making monsters--so I came to Champaign & joined a local hippie restaurant and started drawing comix which I hung up in the Johns or on the bulletin board--I've worked jobs ranging from a commercial art apprentice to a patrolman for the parking commission and they were all fukt so I started doing advertising graphics freelance around town here. I drew Bozi-Sattva in the lot booth when I was parking cars. . . The next comic I'm planning is a future tale about the world turning into agricultural tribes--I'm real interested also in what American Indians are doing (reclaiming land) and that will probably influence the book a lot. There's a couple of artists around here and we're gonna do a joint effort. I learned a lot from doing this first one & the next one will benefit from that knowledge." That Salinger reference is significant when you consider that we still haven't seen those 148 Haiku poems Seymour's supposed to have written. I'd love to see an artist illustrate "A Fine Day For Bananafish," but that might turn the man off as much as Hollywood's mangled version of "Uncle Wiggley in Connecticut." You'll recall that's the only story Salinger ever sold to the movies. He hated My Foolish Heart (Susan Hayward & Dana Andrews, 1948). Still hasn't let anyone have the rights to Catcher in the Rye. You know, a lot of us who love Salinger felt rejected as hell when he stopped writing back in '62, but now I just go back and read the books and stories over and they're just as good the second time around. * You want to understand that forties atmosphere out of which the first wave of comic books grew, read Earl Thompson's TATTOO. This one will get you through the winter. Great writing.



The Hookers' Ball Is Catching On

By George Williamson

In this era of madly changing social graces, it helps that some cultural rituals—such as the Sock Hop, the Cotillion, and Tuesday night's Hookers' Ball—hang in (and out) as delicate reminders of the old order.

"The Hookers' Ball is already an institution. . . . We're here to stay," gushed Margo St. James amid the squeals of nearly 2000 exhibitionists reveling at the Hyatt Regency Hotel Tuesday night.

It was the second annual treasury padding dance for COYOTE—the street ladies' union—meaning the tradition now dates all the way back to 1974.

The figures were not in yesterday on how much the organizers grossed from the bash but the bar tally alone was \$14,000 at \$2 a drink.

Admission was \$5 at the door. In addition, 250 persons attended a pre-ball benefit cocktail party at \$25 per person.

As precedent dictated, many guests arrived with chests and other no-no's bared. Perhaps in physiological deference to the notion that the ball has "arrived," the majority of these displays were inherently modest to the extreme.

Tiny Judy Murrell, 22, of Berkeley went demurely costumed—if that's the word—in Minnie Mouse ears and little else that was discernible.

"Mama mouse would not like this," she said, searching for a bobby-pin that would allow her mouse ears to stay decently



Photos by Susan Ehmer
Costumes from Viking and grass skirt to woolly worm

secure while dancing to music that was largely vintage ragtime.

Aside from costumes meant to shock, satirize or titillate the jam-packed Gateway Ballroom resembled an overgrown cocktail party.

The sardine conditions made table hopping almost impossible, but paneled mirrors on the ceiling facilitated awareness of happenings hither and yon.

"Eyeball that fourth murmur to the left," advised one celebrant. "There's an orgy going on under the table." He was right.

Interestingly, maybe 20 per cent of the crowd broke sartorial tradition and attired in straight clothes.

"I had a real sexy thing on, but I just didn't have the guts to wear it. . . . Oooh, look at that," a woman nearing her 40s told friends upon arriving in a neck-to-floor dress.

Numerous overtly respectable San Franciscans and tourists arrived early to gawk for free before the showoffs serpentine into the paying-guests-only confines of the ballroom.

"I'm sure this ball will go for many years. It adds color to San Francisco," said Joe Weber, a supervising investigator for the State Department of Health.

Though a distinct minority, not all paying guests enjoyed

themselves.

"I'm very disappointed," said a 21-year-old black man who described his occupation as an "illicit" combination of the drug and prostitution markets.

"I didn't have any expectation the place would be packed with pervers and weirdos."

He said maybe a third of the city's hookers are black women, but noted "there's hardly any black women here, period. Therefore this is really a ball for weirdos, not hookers."

"It's also a ball for us squares and spectators," chimed in jovial John Parker, 52, a civil servant.

recognize by sight, but knew him by reputation as the creator of Smacky Duck. There were a lot of underground artists on the dance floor. Spain wore his Road Vultures jacket and a Sheena t-shirt, which he assured me was an original with the jungle queen drawn by Matt Baker. Gary Hallgren was doing Humbert Humbert and his Lady was doing her best to look like 12-year-old Lolita. The cut-offs and the bobby-sox and the freckles might have convinced me if it hadn't been for the two outstanding contradictions filling out her white blouse.

Gary did the big poster that backed up the San Francisco Medicine Ball Caravan. He had a couple of nice pages in *Tricks Comics*, a tabloid put out by Coyote at their last convention. He's at work on a new comic strip.

Barbara Brown, co-editor of the latest issue of *Wimmen's Comix* (#6, the history ish), had a nice butterfly on her left shoulder and when I first saw it I thought it was a tattoo, but later it was almost gone. That's an artist for you.

I ran into Guy Colwell on his way to get a drink. He said he's okayed a Finnish translation of his first *Inner City Romance Comic*, *Choices*, so that's likely to be Pekka Gronow's next project. He's the man who does *Jymy*.

In the lobby there wasn't room to move. The ballroom was shaking like the old Fillmore or Avalon on a good Saturday night. A Black voice doing "Hello, Dolly" a la Louis Armstrong at his peak. Lots of old Cockettes floating around. Just inside the ballroom, Wally said hello to me. He was dressed in widow's drag, complete with a black veil, and in his hands was a pot of dead flowers, "widow's weeds." A couple of naked young men strolled in and out of the cluster, their clothes rolled up in their hands. One group of people has silver and gold paint all over their bodies. Lots of vampires and a gang

of beautiful dancers in what look like silver wet suits. They're moving around doing living sculpture while the flash bulbs pop away at them. A few girls dancing in black net body stockings, their tits bouncing. Later on, they'll be walking around with their costumes in hand, too. You get several thousand people in a room, even one as well-ventilated as that grand ballroom, and those heavy costumes are soaking wet in no time.

A lot of activity on one of the red tables. I climb up on a chair to check it out. A woman stripping. She's down to her brown panty-hose, beckoning to different men in the tightly packed area. As she starts to take off the panty-hose, a bearded man moves in to help her, goes down on her to the cheers of all the people. I've been joined on the chair by this time and I'm worried about getting pushed off into the mob. I've got my camera in my

left hand and I try to make it down one-handed. Am I getting jaded? A few years back, I would have wanted to watch the rest of that sex scene. Now I had the pix that would place an article like this one in some sex mag and I just wanted to get out to the lobby and rest somewhere. I'd been on my feet for about five hours straight at this point. In the distance I saw Baba Ron Turner playing with the tassle on his bathrobe. I was almost to where he was when I saw all of the tourists outside the windows looking in at the people who had collapsed in various positions around the plush lounge. The Ball was a spectacle all right and it was getting raunchier as the crowd got drunker and more anonymous. Tourists not only lined the windows, but stood all around the escalators that lead up to the main lobby. Some had their instamatics at the ready, but most were just gaping at all that debauchery. "It's been a hard day's night!" The band was on a break and the Beatles were piped in. People were circling and recircling the dance floor. I smelled some fine stuff in the air, but none of it came my way. I looked up at the

mirrored ceiling and there I was in the center of it all. Margo St. James was onstage in her feather mask, making some awards to various people for helping out Coyote. The flow never stopped. A teenager went by dressed as a baby complete with diaper and baby bottle filled with orange juice. She was sucking on her bottle as she passed the whiskey bar and the bartender took her for granted. Jesse James and his whole family followed me back into the ballroom and he was wearing a red neckerchief over the lower part of his face. With that hat and those black sideburns and that low-slung gun, he looked like the real thing, right out of the black and white westerns of my childhood. The kids had a lot of rouge and lipstick on their faces and they boogied on down for the tv cameramen who were still struggling around the dance floor. Not one, but a pair of black-furred King Kongs seemed to show up in front of their lens wherever they went. I expected those monkeys to get together with Nixon, one on each red patty, but it never happened. MY ASS IS MINE! said a picket sign that passed. Ah, these hookers, always mixing politics and pleasure. C.G. 11/17/75

CLAY GEERDES
COMIX WORLD

GOES COYOTE HUNTING ...

The hookers in San Francisco have a union. It's called Coyote, an acronym which stands for Call Off Your Old Tired Ethics. Margo St. James is the leader of the band, though it was being whispered around that Margo has never turned a trick when I arrived at the pre-Hooker Ball party. Only a few people were around so early, one of them a tall woman wearing a Nixon mask and a pair of red pasties and skimpy black panties.

Where you are is in the Happenstance Room, one of the many playrooms that front the lobby of the Hyatt-Regency Hotel in San Francisco. The occasion is the annual Coyote masquerade Ball. It's old home week for me. I've been on the scene in the Bay Area since I went to San Francisco State College

back in 1958. Been writing about a lot of the people present for the last ten years. Like Arlene Elster, who started Sutter Cinema, one of the city's first successful sex film theaters. Her theater used to be Charley Low's Forbidden City, an after-hours supper club. Arlene was a classmate of Janis Joplin's in Port Arthur, Texas. She comes by, gives me a hug, and comments on my reporter drag. I've always been one to dress the part and I'm wearing a green blazer and gray slacks. I've got one of Trina's Rosie the Riveter buttons on my left pocket. It's one of Denis Kitchen's personality series and it made Trina happy when she saw it later in the ballroom. She was wearing hot forties underwear and a Shirley Temple wig, but I recognized her right away. Ned Sonntag, I didn't

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CLAY GEERDES'

COMIX WORLD

RIPP 1975

COMIX WORLD 37. Copyright Clay Geerdes, 915 Indian Rock RD Berkeley, Ca 94707. 1975. World Rights Reserved. \$3 for 12 issues. \$6.25 for all back issues. Logo this ish by Larry Ripp, who sez it was inspired by George Pal's Puppets. * Biggy of the week is the new Freak Brothers comic, which has an initial press run of 100,000 copies. **BROTHER, CAN YOU SPARE 75¢ FOR THE FREAK BROTHERS** is a 48-pager. Included are two new stories: "The 7th Voyage of the Fabulous Furry Freak Brothers: A Mexican Odyssey;" and "Chariot of The Glóbs" starring Fat Freddy's Cat, a story written by Lieven Adkins. The rest of the book collects the various pages which have been serialized in the underground papers from late '74 to the present. This book is a collaboration between Gilbert Shelton and Dave Sheridan. The first collection of Freak Brothers' pages came out in 1971, #2 in 1972, and #3 in 1973. Rip Off Press reports all three together have sold 3/4 million copies. Shelton and Sheridan began to collaborate last year, though both have been associated with Rip Off Press since that company was formed in 1969. Their characters, Wonder Wart-Hog and Dealer McDope, are part of underground comic folklore. The press is located in a warehouse in the Potrero Hill District of San Francisco. Downstairs is President Frederick Todd's office, a large shipping area, darkroom, and storage facility. Upstairs is a studio where Shelton, Sheridan, and Ted Richards draw. Gilbert and Ted collaborate on **THE RIP-OFF REVISED HISTORY OF THE AMERICAN REVOLUTION**. **FREAKS 4** is 95¢ pp from Rip Off Press, P. O. Box 14158, San Francisco, Ca 94114. Free catalog & poster on request. At right is Shelton's new t-shirt design. Ask for details on it when you write. Some pages of the **HISTORY** are already appearing in ug papers. First one appeared in Berkeley **BARE** #497, Feb. 21, 1975. C. G. 4-12-75



TILT Lenny 19 is an ingenious package. Four eight-pagers and a poster. The book itself is 4 3/4" horizontal and 13" vertical. The drawing of Aunt Lenny on the back cover is done by four different cartoonists. "This Aunt Lenny is a kind of homage to the eight-pager that never flowered in Holland except in schools and boys' rooms where we drew 'em ourselves but seldom made the eighth page." Art in **TLP-19** by Marc Sweets and Joost Swarte and Peter Pontiac & Evert Geradts. \$2 pp from Evert at 269 Hulshorststraat, Den Haag, Holland. This is a hardie, so remember to enclose an age statement. Some of you kid spies out there better remember to send age statements to **ALL THE COMPANIES** when you order ugs, 'cause they won't send you the books till they get that note. I know it's a drag but dat's de way 'tis dese days.



ORB 4 made it out this week, and it's a gory number, which ought to please some and stimulate others to say, "I don't see why the comics have to be so violent." I hear that a lot. Violence doesn't bother me in the comics. On the streets, it makes life unpleasant for all of us, but in comics it's cathartic. **ORB** is bi-monthly now and has national distribution so more of you will be seeing it and more often, says Jim Waley. In #4 you'll find a kung fu story about an "electric Warrior;" Gene Day's "The Horror of Harrow House;" and "The Continuing Adventures of Kadaver." Other goodies, too. It's \$1.25 pp from

ORB PRODUCTIONS LTD
621 Richmond St. W #3
Toronto, Ontario
CANADA M6J 1C2

ORB intends to extend into other publishing ventures in 1976, one of them a humor mag called **TILT**.

THE
RICHARD
CORBEN
FUNNY
BOOK
is
coming out
from the
Nickelodeon Press
1131 White
Kansas
City, Mo

64126. 144pp. 16pp in color.* The second issue of **SEATTLE SIMPSON** will have a Dirty Duck cover and art by folks like Dot Bucher, Ted Richards, Willy Murphy, Jim Siergey, Brian Buniak, Gary King, and John Workman. Dealers and distributors should contact David Tatelman, 4417 5th Ave N. E. Seattle, Wash 98105.* * **WIPE OUT COMICS #1** is one you definitely want. Cover and story by Joost Swarte. Lots of good art. Trina's **PANTHEA** reprinted from **EVO** complete. \$2.30 pp from Real Free Press, Oude Nieuwstraat 10, Amsterdam, the Netherlands. Also from RFP is **RED BLADES OF BLACK CATHAY**, a Sword & Sorcery tale illustrated by Texan E. Fisher. \$1.90 pp. RFP, in case you aren't aware of it, has many excellent reprints of early American comic art, stuff like Nutt & Jeff, Skippy, Krazy Kat, Bringing Up Father, The Spirit (dailies), Powerhouse Pepper.* A Jay Lynch cover on **Milk Quarterly #6**, 2394 Blue Island, Chicago, Ill 60608. Query for price.* * **METAL HURLANT** (translates Screaming Metal) #4 has art by Bode and Corben (reprints). New Moebius & Drulillet. Bud Plant carries it. P. O. Bx 1668, Grass Valley, Ca 95945. * * Those interested in the art of swiping might like to compare **CONAN** 59 with Jack Katz' **FIRST KINGDOM 1**. Jack's tall Gods show up in **THOR 244** as "Time Twisters" and his oracle in **DOCTOR STRANGE 12**. **KAZAR 13** & **14** also bear comparison to Katz' epic, not to mention **Atlas 1**, **Son of Satan 2**, **Starlord**, and the **Savage Sword of Conan**. Katz is into his 4th ish.



FROM COMIX WORLD #7.

Once upon a time, there lived a little girl, just like you,
whose name was....

GOLDENLOCKS

She went for a walk in the woods
one day to look for flowers....



Errol McCarthy's "Goldenlocks" is just one of the many tantalizing sex tales you'll find in Krupp's latest contribution to the continuing history of the aberrant world of sexuality. A beautifully drawn fantasy, it is a take-off on you-know-who and the three bears. Above art copyright by Errol McCarthy, 1975. Upper right are a few panels from Howard Cruse's reminiscence "Unfinished Pictures," a story about young Howard and how he developed an unusual reaction to his pencil. Copyright by Howard Cruse, 1975. Included in BS #4 are Pekar's "How'd Ya Get Into This Bizness Anyway?" Two by Trina "Feminist Lookers from Outer Space" and Adventures of Kinky; "Pimpernel" by Krolly the Cat. 95¢ op/Krupp.

Beware of Meter Maids

While the Hammer film
is underway in England,
Vamparella is being
novelized by Ron
Gillart.
Prof. Hammer is ...



I WAS A
VICTIM OF
PREMATURE
EJACULATION!

IT'S NOT
FAIR!



IT WAS NO GOOD TRYING
TO FIND THE DRAGGINGS
AFTER I'D SHOT MY WAD

THE
THRILL
IS
GONE



SO I
WORKED ON
TACTICS TO
LOWER THE
EROTIC
INTENSITY
OF MY
LABORS.

THE
CAPITAL OF
BURMA
IS RANGOON!

THE
CAPITAL OF
NICARAGUA
IS MANAGUA!

THE
CAPITAL OF
LIBERIA
IS MONROVIA!

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DAHOMEY
IS PORTO NOVO!

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From Krupp: "Finally signed a contract with Marvel allowing Krupp to print COMIX BOOK #4 and #5, which have been lying idle for about a year. Hope to issue #4 the same time as next SNAFF. A Best of Krupp anthology is in the making." --Kitchen * COMIX WORLD 24, the do-it-yourself ish, has had a lot of effects and the latest is George Erling's YIKES #1, an offset-printed-four-pager. He'll send you two of them for 20¢ pp. Dimes to George at 357 Newark Pompton Turnpike, Pompton Plains, N. J. 07444. Let a million comics bloom.*

UNDERGROUND '76. THE BERKELEY CON. THE BIG PARTY. PLANS NOW IN PROGRESS. TENTATIVE DATES: APRIL 30-MAY 2. PROGRESS REPORTS WILL APPEAR IN COMIX WORLD AS IT ALL COMES TOGETHER. SUPPORT ME. IF YOU'VE DONE WELL THIS YEAR AND HAVE SOME SPARE MONEY, MAKE A DONATION TO THE CON FUND. SEND THE CHECK TO ME WITH "CON FUND" WRITTEN ON IT. IF YOU'LL HELP OUT WITH LABOR, DROP ME A NOTE. IF YOU HAVE SUGGESTIONS, MAKE THEM NOW. SEND SOME EXTRA STAMPS ALONG TO EASE THE POSTAGE BITE. WE'RE PLANNING WORKSHOP DEMONSTRATIONS, FILMS, LIVE ENTERTAINMENT, AND A LOT OF THINGS NEVER DONE AT A CON BEFORE. UNDERGROUND '76 WILL BE OUR BI-CEN TENNIAL CELEBRATION AND IT'S DEDICATED TO ROBERT CRUMB AND THE UNDERGROUND ARTISTS WHO CREATED AN ADULT ALTERNATIVE TO THE FACTORY PRODUCED EAST COAST COMICS. * *

Bob Sidebottom's CALIFORNIA COMICS #2 has the first installment of a COMIXOGRAPHY of ug comix. Bob and Bill Loudin are doing it. Alphabetical, it lists each book and describes it in bibliographic fashion. Each artist is listed along with the number of pages he contributed to the book. My only addition to the introduction on p. 28 would be that the major contribution to ug comix was the use of LSD and grass and amphetamines by the artists. The ugs are "Head comix." Eventually, there will be more serious studies of the books of guys like Crumb, and they'll be referring to his pre and post-acid works. The trouble with studying Crumb is you bust out laughing no matter how many times you've read the story. I'm speaking at Sonoma State College this Thursday and I thought I'd review BLACK AND WHITE. An hysterical

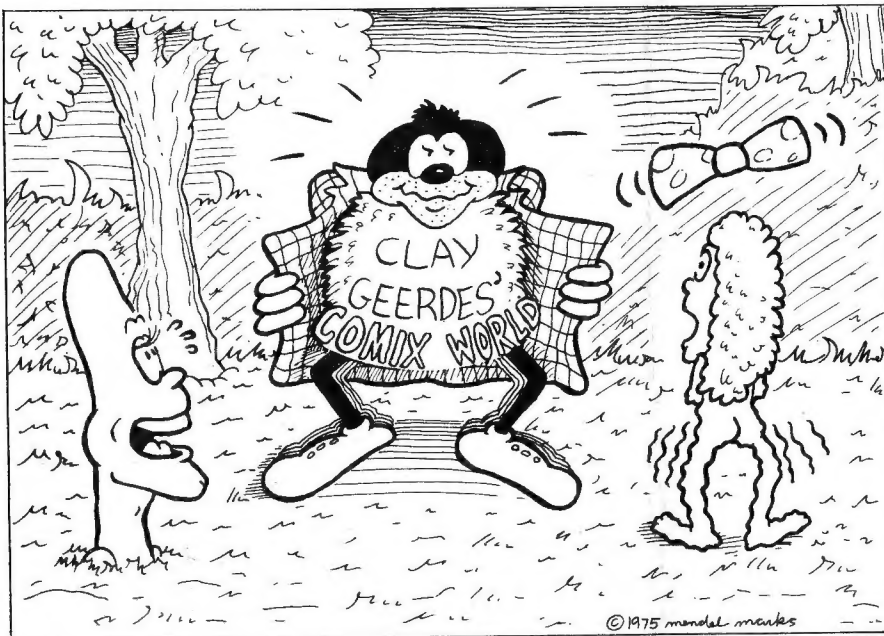
book. Such a comix index will be in need of constant revision, but it's a worthy project and I recommend it to my readers. The only complete and exhaustive bibliographies I've seen were done by Phil Rubin. Like a lot of you, when I see all those mags listed, I get the desire to go and look at them and I can't. I asked J. Lynch about getting some xeroxes of FOG, the late fifties zine done by Crumb and he said Crumb's brother had the only ones and wouldn't let anybody copy them for fear of getting ripped off, so there you go. Lost art.* * Mendel Marks found several likely weenie artists out there and the best shots were by Jim Siergey and Doug "Frezno Funnies" Hansen. What Mark, author of FRANKFURTER FUNNIES, doesn't know is that there was a mag called HOT DOG: A JOURNAL OF HUMOR AND SATIRE published regularly in the early 1930's. It was a joke book like SMOKEHOUSE MONTHLY and one of the same genre that inspired SNATCH. * Stopped by for a talk with Becky Wilson, co-editor of Wimmen's 6, and she said she drew a 48 page comic called COMMIE COMICS in 1970. Midwest. Never distributed. Maybe it was a case like that of DOOMSDAY 1 (Tellez/Gasparotti), which was destroyed by the printer in Santa Cruz.* The cover of ARCADE 4 has a little character about to bomb Santa Claus out of his tank! Crumb, of course. * CITY Magazine did a special on Dashiell Hammett. \$1.25 pp, 531 Pacific, S. F. Ca.

BIZARRE SEX No. 4

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COMIX WORLD 38. Copyright Clay Geerdes, 915 Indian Rok Road, Berkeley, Ca 94707. December, 1975. All Rights Reserved. \$3.50 for 12 issues. \$6.50 for all back ones. **Logos** for this issue by that infamous erotic animator, Mendel Marks. The characters are from Mark's **LITTLE MS. MUFFET**, a modified nursery rhyme in what he calls "16mm color/sound pornographic animation." A grad of Northwestern's Sociology Department, Mark came to the West Coast a few years back and went to the Academy of Art. Interested in cartooning, he took Art Spiegelman's class. During that period, he began to work on **MS. MUFFET**. What is it? "A sexual version, in animation, of the nursery rhyme, Little Miss Muffet. A fast-moving, smooth-talking tuffet and a degenerate old spider-man present Ms. Muffet with a brand-new set of circumstances and provide a surprising twist to the end of the story." The cartoon premiered at the First Annual Erotic Film Festival at the International Museum of Erotic Art in San Francisco on November 20, '74 and it's been running on the bill with Mike Getz's midnight movie tour as part of an Erotic Cartoon carnival. Mark moonlights selling hotdogs and did an eight-pager called **FRANKFURTER FUNNIES**, which a lot of you regulars now have in your mini-art collections. I love those off-size comix and hope to see many of them at the Berkeley Con this coming April.* **WHITE WHORE FUNNIES** is a look at the black side of life, another of the few rare underground comix drawn & published by black artists. It's hard-core, though not at all as blatant as the work of Rand Holmes in **SLOW DEATH 5** or Steel's **ARMAGEDDON** trilogy. It's racist humor designed to get on the white reader's case, but I found it funny as hell. Published by Ray Horne and Larry Fuller, it's available from Bob

STEVE SCHUTZMAN AND MENDEL MARKS
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Sidebottom, 73 Ea. San Fernando, San Jose, Ca 95113. 95¢ pp. Send age statement whenever you order an underground comic. We still live in a country where it is illegal for you to look at sexual art until you are over 18.* Last Gasp has copies of **MENDOCINO COMICS**, another one of those nice regional funnybooks peculiar to the underground. This one reflects the communal life of that hip area. \$1 pp. 2180 Bryant St. S. F., Ca 94103.* * John Aulenta's **PARADISE: AN INTERPLANETARY FANTASY** is available from him for \$1 pp. P. O. Box 2432, Seal Beach, Ca 90740. John's first book was **HEART** (75¢ pp from him). Unusual artwork. One of the characters in **PARADISE** is Weeny-man, so you guys with that particular fetish check it out.* Rich Chidlaw is developing his character "Wildroot" (**PURE JOY COMICS #1**) with George DiCaprio and chronicling his Hollywood adventures for the forthcoming 1st issue of Last Gasp's **COCAINE COMIX**. Rich was born in 1951 in Pomona & grew up in the Arizona desert.

The Second Issue of **THE SIMPLETON** is now out with 24 pages of Dirty Duck, the Freak Brothers, and original work by John Workman, Dot Bucher and many other talents. Send 50 cents postpaid to Homestead Press, 4417 Fifth Ave. N.E., Seattle, Wa. 98105. First issue only 25 cents.

"I worked on some strips with Bill Pearson (co-ed of **WITZEND** with Wood) while semi-attending boring art classes at Ariz. State. Pearson turned me on to the undergrounds & EC's by opening up his entire collection of old comix & original art for my inspection as well as teaching me to abandon the pen in favor of the brush. . . . moved to Calif. in late '74. Settled in Hollywood & did some animation for Ralph Bakshi (Coonskin) before getting into ugs via George."* * **Underground '76**, our centennial comix con will be a retrospective on the sixties, that period which gave birth to the alternative comix we now refer to as underground. **MAY DAY IN BERKELEY: THE BIGGEST PARTY CON YET!** Panel below from "The Last Adventure . . ."



OUR 4TH JAM-PACKED ISSUE!!

ARCADE ROUNDS OUT ITS FIRST YEAR
WITH A REAL BLOCKBUSTER!!



Frosty the Snowman as a revolutionary? I have a hunch that's old Fritz the Cat under all that snow. In **ARCADE 4**, you'll find items like a history of Stalin by Spain; William Burroughs' "Fun City in Ba'Dan, illustrated by S. Clay Wilson; "Dollboy" by Bill Griffith, and a centerfold fightpiece by Robert Williams. Underground filmmaker Curt McDowell makes his debut in the Sideshow with Mommy's Song. Curt is one of the old San Francisco Art Institute gang. He made films like Pornogra Follies, Weenies & Buns Musical, and Peed in the Wind. **ARCADE** is published by The Print Mint, 830 Folger, Berkeley, ca 94710. All four issues still in print. \$1.50 ea pp. It's not a market for freelancers.

WARREN GREENWOOD REMEMBERS VAUGHN BODE . . .
 "Vaughn was a strange and wonderful friend back when we lived in upstate N. Y. Pete and I were frequent visitors to his home in Utica. I've seen so much weird shit written about Vaughn in comix histories and such I'd like to contribute a bit of my reality and help set the record straight. I'd like to see Vaughn remembered as one of the most awesome creative forces that ever existed and as a guardian angel of younger cartoonists. The work of Vaughn's that saw print was only the tip of the proverbial iceberg. He had a room of wall to wall art in his home in Utica--a whole fucking room! He showed Pete and I the Bode Bag (this bag with Bode written on it in big colored letters) full of his journals. Ten years of journals. Crammed with thousands of unpublished strips all rendered in the delicate pencil style of the early Deadbone material. He showed us more wonders. A safe full of worlds and their inhabitants; drawings, diagrams, data-sheets; mapping out a cosmos that existed somewhere in his head. Pete and I discussed many times how it seemed impossible one person could have accomplished the insane volume of work Vaughn showed us. Vaughn as a person was no less astonishing. He was a constant source of encouragement and aid for a 19 year old kid who'd just figured out he was a cartoonist. He was always showing our work to people, the Lampoon, the underground companies, other cartoonists,

etc. More than once I've shown my work to someone and found that Uncle Vaughn had preceded me without even telling me. I was far from unique. I know of other young cartoonists he'd tried to promote. He had time for every ragged kid with a portfolio. His home was warm, an oasis in a frozen universe full of soft light and rich wood paneling and above all there was Vaughn, capering around like a child-god running his hand over the giant model of Junkwaffel planet in his living room (How did he get that thing in the door?), pointing out mountains and rivers, showing us the multitude of statues of his creations Larry Todd had made, taking apart little spacecraft to reveal the lizard pilot within, reading his work in Tolkienesque voices, and generally patting us on the head and telling us we'd be stars some day. I never fully understood all the levels Vaughn lived on; I'm just now beginning to put the puzzle together now that he's gone from Vinnie Vincent Bode, Vaughn's Brother. ed. and Larry. . . I last visited Vaughn in Frisco when I moved to the Coast. He was organizing the Pop Ohm church. As he was driving me to Larry Todd's house in the Cheechmobile I asked him what he was trying to teach. He turned to me and said (exact words fail me but the idea is here) that jerking off is the greatest thing in the world and that people shouldn't get so uptight about how fucked up everything is because that is the natural state of things. I've heard religious truths a lot more twisted than that.
 -Warren Greenwood. ltr dtd 28 Nov. 1975.

SPIRIT Versus SPRITE: M and M, the company that published NEW PALTZ and COMIX UNLIMITED received a letter from Will Eisner when they ran an ad in NOSTALGIA JOURNAL. Seems their parody of the lakadaisikal violence in THE SPIRIT stories along with their usage of a character too similar to that of Eisner upset an attorney to point of getting on NEW PALTZ case. Eisner wrote: "I'm sure that your obvious copy of the logo style and the use of the Spirit was not intended to hurt me, but it has - and if it continues it will certainly do me considerable harm. You see, the Spirit, whose style design and devices are all copyrighted, is licensed by me to various publishers around the world. Any unauthorized use not only violates these obligations but can also hurt their sales and at the very least confuse the public. This could lead to some very heavy lawsuits. I therefore have the moral obligation to police the usage, being careful to see that no one is hurt. I am no more anxious to see you involved in a legal "hassle" than you are to do me harm. Therefore, I ask that you immediately suspend the obvious imitation of the Spirit logo style in your "Sprite" magazine, and that you do not use any copy of the Spirit characters without my written permission. I am always interested in helping underground fanzines, and I doubt that you will find me uncooperative where such permissions do not conflict with other commitments

Eisner's letter dated June 25, 1975. Vince Kimszol said he sent Eisner a letter of apology. Ah, comics and the law. What, pray tell, will the Big Disney do when they discover that Howard is really Scrooge McDuck sans muttonchops? When will Comics and Comix sue Marvel for swiping ideas, panel layouts, and characters (like Katz's FIRST KINGDOM oracle in THOR 245) from Jack Katz? It's logical that a company artist would swipe from others; after all, he's not going to do anything of his own while he's a worker in the factory because it will belong to the factory and he won't get anything for it, not even credit in many cases. Jerry Siegel and Joe Shuster have been living in poverty for years because they didn't file copyright papers on SUPERMAN. The more I learn about the history of the comics, the more it becomes a history of rip-offs. Before Tarzan, there was Phineas T. Barnum's Lion Jack (1880). Before Carl Burgo's Human Torch, there was a big little book that featured Flame Boy. Before the X-Men, there was Ted Sturgeon's MORE THAN HUMAN (1953). SUPERMAN was Hugo Danner, Philip Wylie's Gladiator (1930), and Flash Gordon was ripped off from WHEN WORLDS COLLIDE by Wylie and Edwin Balmer (1932). Even Jack Cole's ingenious Plastic Man was a rubberized Spirit, and Bosco was Mickey Mouse sans ears and Donald Duck was adapted from Popeye (first Popeye cartoon '32, first Donald in '35, both in sailor drag.). It's only make-believe. So am I. C.G.

COMMENTARY: "I used to collect straight comics with art that I liked. Conan.Shadow, that sort of thing. but I'm going to sell the ones I have and concentrate on ugs. I'm fed up with the same old plots and the dull predictability of them all. Though I'm beginning to think that ugs are going the same way. The publishers and artists seem to have developed their own invisible Comic Code. I wish they'd use some of the freedom they have and occasionally come up with something new, different, SURPRISING even! The potential is there, but no one seems to want to use it." -David Noon. London. In a section edited out of my column in SEATTLE SIMPLETON 2 (my report on the San Diego con of '75) I wrote: "While the younger men are producing a lot of creative material, they still find their range and scope limited by the editorial control of the older artists and writers who have become businessmen in positions of power. It's no different in underground companies. A new generation of artists has come along post-underground and they find themselves unable to set into any of the existing titles because they are not doing what the publishers want done in their books." The only way to print exactly what you want to print is to publish it on your own. "On a panel in San Diego, graphic novelist Jack Katz, author of THE FIRST KINGDOM, attacked Marvel for propagating a style which stifled the creativity in young artists by denying them the right to be themselves. I would agree, adding that this is true of any factory production. A Marvel comic is not done from any sense of aesthetics or ethics, but purely from a profit motive. It is commercial art, and, without a system of patronage,

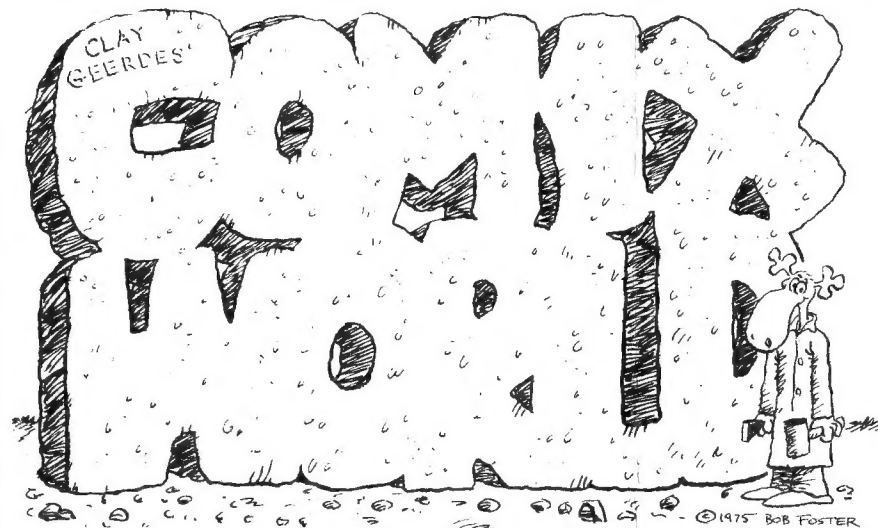
commercial art is a reality with which any artist who wishes to practice his craft must live. It is commercial art that is largely responsible for the decreased number of underground comix published in 1974-75. Artists who have not found markets like APPLE PIE and ARCADE and LAMPOON open to them have had to turn to advertising and other fields in order to make their living. This ought not to be & may be altered in the future. Many of us are working toward changing the consciousness of the general public and the academy. We feel that scholarships ought to be available to young artists who show talent and that grants ought to be possible for those proven artists who have books-in-progress and lack funds. The over-whelming success of comic conventions over the past few years proves without a doubt that there are millions of people who care about the form. They buy them, read them, collect them, and frequently find themselves and their own ideas defined within the panels. Undergrounds were to the sixties what proletarian novels like GRAPES OF WRATH were to the thirties. The early work of Crumb and Shelton shows a running commentary on the interaction between people and the bureaucracies like the police department, the military, and the government. Psychedelic culture has yet to be accurately represented in the novel or short story. C. G.

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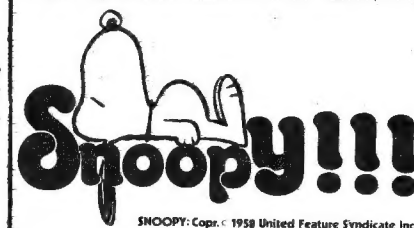
COMIX WORLD 39. Copyright Clay Geerdes, 915 Indian Rock Rd., Berk, Ca 94707. World rights reserved. \$3.50 for 12 issues. \$6.50 for all back issues to date. Regulars who renew subscriptions before January 1, 1976 may do so for \$3.* HAVE I SEEN BIG APPLE COMIX? Well, I'd been hearing about that one for several years. Since Flo Steinberg went back to New York to be exact. It was Michele Brand who told me about the project, anyway it's on sale now for a buck from your local dealer. It's like an uncensored MAD to me, or perhaps the underground comix seen through the eyes of overground artists. The cover was done by Stu Schwartzberg, Larry Rama, Paul "Dope Rider" Kirchner, and Wally Wood. Back cover by Ralph Reese. Inside are a lot of opinions about New York, quite well rendered. You can send love or hate mail to Big Apple, 9 Ea. 48th St., Third Floor, New York City, NY 10017. SEND AN AGE STATEMENT WHENEVER YOU ORDER AN UNDERGROUND COMIC. * In BAY GUARDIAN for December 5, 1975, an article about Bill Blackbeard, probably one of the best-known archivists of the earlier Sunday funnies, by Fred Gardner. To get an appointment to visit Bill's Academy of Comic Art, you call 415-681-1737. "He admires the recent wave of underground comic books and keeps a complete file of them. He recently agreed to provide ARCADE, the underground comic magazine, with classic strip segments from the Academy files." ARCADE received a glowing review from Mike Reynolds in Berkeley BARE #538. Re ARCADE 4, a reader asked, "If Frosty The Snow Man is copyright 1950 by a music company, how come R. Crumb's copyright appears on the material in the new ARCADE?" I dunno. Maybe he wrote & got permission to use the character.* I got this rejection letter from the Los Angeles FREE PRESS (12-11): "Dear Clay Geerdes: Thank you for your article. We are sorry but it does not suit our editorial needs at this time, as we are redirecting our editorial orientation after the first of the year in order to make the paper more 'salable.' Regretfully, many of the arts-related reviews and features will be replaced by more commercial content so that the editorial material will be more consistent with our main source of revenue--the center section. Sincerely, Claudia Cohrt, Editorial Dept. Translation: The advertisers now own the FREE PRESS. The motto at the top of the letter: "Serving the national intellectual and cultural community." Serving it what? Well, I'll tell you a funny one: I saw a poster near the bus terminal in San Francisco last week that called the San Francisco EXAMINER "The World's largest Underground newspaper." That's the kind of decade the 70's is turning out to be.* Trina is editing a new mag for Denis Kitchen. It's about women's sexual fantasies. She's been interviewed by Patty Wipe for SIDE SHOW, a magazine published in Healdsburg, Ca. I'll let you know when it runs. 12-13-75

UNDERGROUND COMIX IN AUSTRALIA? Pat Woolley tells it: "I run a small press publishing house called WILD & WOOLLEY in partnership with a mad English lecturer named Michael Wilding (not the English actor) who writes short stories and novels. We started last July 1974 and have--to date--produced 9 books. A few years ago, using the name Tomato Press, I printed and published an Australian edition of Bljou Funnies. . . Also produced the only Australian underground comix, but that was such a financial disaster that I gave it up. The comix were: Cobber Comix; eight Australian comic artists in one 32 page comic. This one came out in a No. 0 inside an underground magazine, then No. 1 in the next issue of the same magazine, and finally No. 1 on its own. After Shave Digest was a dada and comic book. Pharoah Funnies was a whole comic by Peter Illie with the star character After Dinner Moose. Peter is now playing in a rock band called the Pelaco Bros after the Australian Western Shorts. Poindexter Funnies was a dada and comic book dedicated to Rolf Harris. . . . The Cobb Book is a collection of cartoons by Ron Cobb which includes his Australian cartoons drawn while he lived here. This book is only available in Australia and New Zealand because of copyright hassles. Ron is married to an Australian woman, Robin Love, and they run a restaurant in West Los Angeles called the Little Spaghetti Factory on Santa Monica Blvd. It's the meeting place for strange writers and artists and lost Australians visiting a foreign country. . . . Not much happens here in the comix business. Macmillan (big publishers) has commissioned several Australian artists to draw remedial reading comics for children, but you know they'll have to be straight, no sex, no drugs. There is a good artist named Bob Daly doing just about the nearest thing to an underground comic on the back page of each issue of The Digger (a tabloid--ed.) . . . Australian artists followed the English style more than the American, so most drawings are in the tradition of Steadman rather than Crumb." COLLECTORS: If you're interested in acquiring some of these comix, drop Pat a line at the address below. You'll definitely want The Cobb Book. *

BOGEY is an old-fashioned underground comic, all sex and dope. On the cover is that old Harvard hero, Bogey, picking his nose. The material is by Tony Ghura and Michael Feldtham. "Fatherly Love" is the kind of tale you never saw in Young Love or Young Lust, a flashback to Crumb's oft-busted "Joe Blow" in Zap 4. The long story is called The Peyote Connection and it contains a lot of Rand Holmes swipes (like the splash panel), but it's still a good story. BOGEY came from England, but I don't know who carries it, so you'll just have to wait until someone advertises it. Bob Sidebottom and Ron Turner (Last-Gasp Comix) carry English comix, but getting them into this country is difficult. That paisley psychedelic trip in BOGEY was far out. I hadn't seen anything like that since the sixties and Dave Sheridan's "Fun House." C. G. 12-15

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You knew there was a sequel to YOU'RE A GOOD MAN, CHARLIE BROWN opening at the Little Fox Theater in San Francisco in December of '75, right? SNOOPY in his own song and dance musical complete with pastel people and blocks & at atmosphere designed for folks who want to go back to their childhood for a couple of hours. Funny, non-threatening, formula stuff. Like having the four panel dailies recited to you. Pithy songs to advise you how to behave so the world will be hunky-dory. It was light Snoopy. I was looking for the rebel, the World War I Air Ace flying his doghouse to victory over dangerous enemy waters. Or Snoopy the vulture waiting for his prey. No, this Snoopy is all soap opera sentimentalism, the kind of dog who sings about the good old days on the Daisy Hill Puppy Farm. He was completely upstaged by Lucy and Peppermint Patty. I liked the satire on the meaninglessness of elementary education. Can't think of anything more wasteful than spending all those years cooped up like that when there are so many interesting things to be learned out on the street. No doubt it'll be a big hit and touring companies will be doing it all over America. Well, that dog has lasted for 25 years and he's almost as rich as Mickey Mouse. In SNOOPY, he becomes Head Beagle, "the Big Bow Wow." He gets rejected by PLAYBEAGLE. Says Snoopy: "Who wants to be one of the pack and run with the hounds?" A paradox, that doggy.





The Second Issue of THE SIMPLETON is now out with 24 pages of Dirty Duck, the Freak Brothers, and original work by John Workman, Dot Bucher and many other talents. Send 50 cents postpaid to Homestead Press, 4417 Fifth Ave. N.E., Seattle, Wa. 98105. First issue only 25 cents.

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SALLY FORTH

If you've missed seeing Wally Wood's work in comics lately, you'll enjoy reading the eleven **SALLY FORTH** pages in the current issue of the French Underground, **L'Echo Des Savanes**. This is a beautiful magazine with a lot of the unrepressed flavor of the early underground comix. Mandryka is like the early unstructured, spontaneous Crumb. **L'Echo** contains a lot of eyeball kicks, and some fine serialized material. Issue No. 15 just came out (12-75) & tinues "Le Chien Des Basketville," of the Sherlock Holmes story, **of the Baskervilles.* Tante** 20 came in. Cover by Evert Geradts. Beautiful color story by Harry Buckinx whose logo appeared on COMIX WORLD 31. Center-fold fantasy by Armand, about a cartoonist who daydreams in black and white. The story is in color. First time I've ever seen this done. Other work by Peter Pontiac, Joost Swarte, & a new Jan Zeiloor story by Evert Geradts.** I'm receiving a lot of support for the 1976 Berkeley Underground Comix bi-centennial bash to be held at UC's Pauley Ballroom, April 30-May 2, 1976. Chin Lively (Tits 'n' Clits Comics) is interested in working on an ug fashion show. Krupp Comics will be on hand. Zero Comics will have a table. Comics and Comix will have all their underground materials on hand. If you support the con, drop me a line or a sketch like the one Harvey Kurtzman sent. More in Jan. C.G.



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